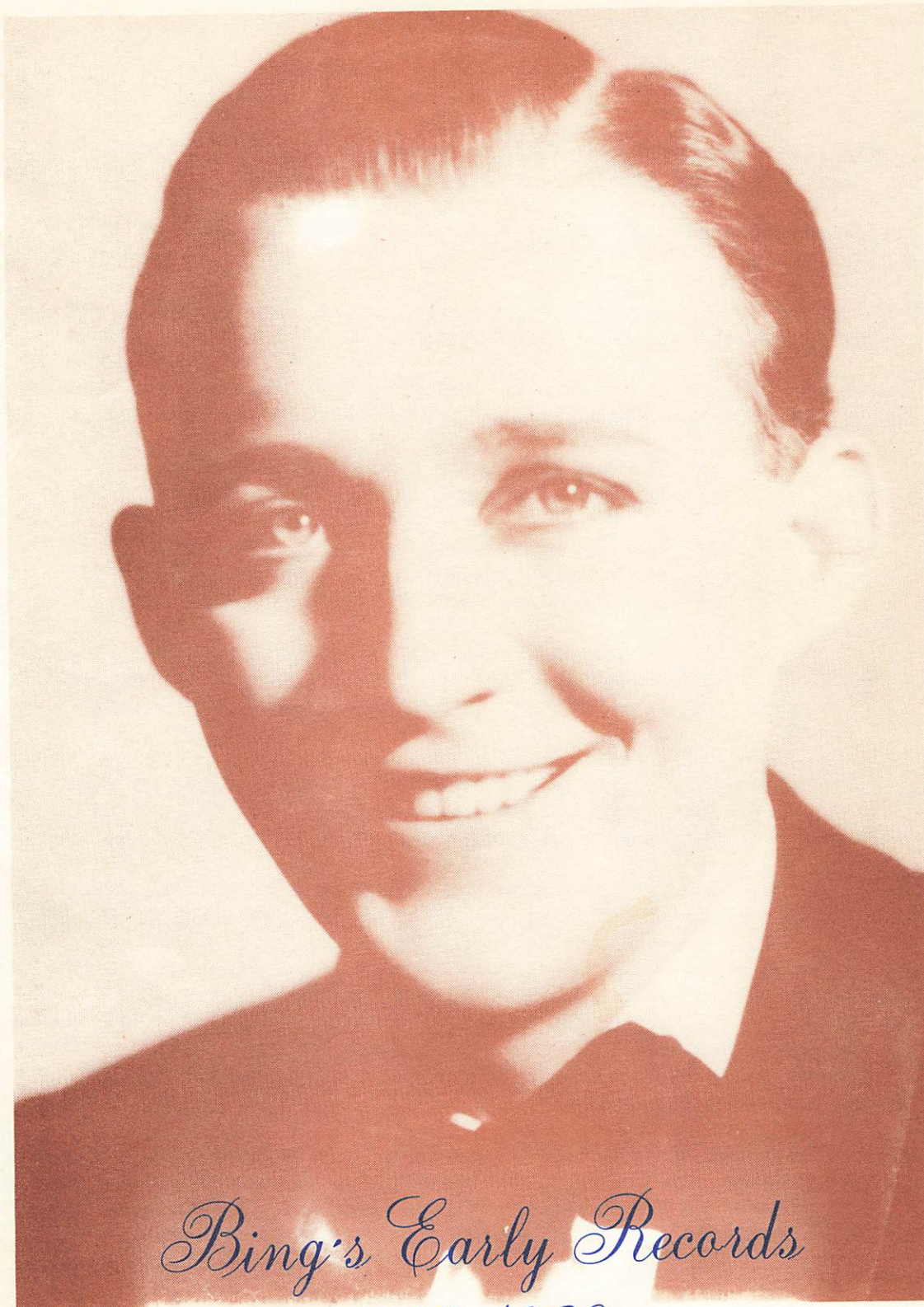


BINGANG



Bing's Early Records

1926-1928

A Special Analysis

APRIL 1982

SUBSCRIPTION INFORMATION

Membership in the United States and Canada is \$10.00 per year, with all copies of BINGANG delivered by first class mail.

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2. You are only partially paid up for 1982. Please remit only enough to cover the balance of this year. (US and Canada: \$5.00. Other, \$7.50)
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There has been some misunderstanding regarding the publishing schedule for BINGANG. There have been only 2 copies per year issued in 1980 and 1981. The first issue for 1982 will be the April 1982 copy. There have been no other copies of BINGANG issued since January 1, 1980. We hope to be able to increase the frequency of publication, but for 1982 the schedule calls for a Spring issue in April 1982, and a fall issue in October 1982. Perhaps 1983 will see 3 copies per year. As more members are added, the cost-per-copy of the magazine goes down. Our growth will insure increased frequency.

No paid advertising for BINGANG is accepted; members wishing to dispose of materials by sale or trade may submit copy for consideration; Copy will be printed as space allows. Club Crosby and BINGANG are not responsible for any arrangements made between members. Know your buyer/seller!



BINGANG

THE OFFICIAL MAGAZINE OF CLUB CROSBY FOUNDED IN 1936
Post Office Box 8283 • Sacramento, California 95818

ALSTON W. SUTTON *President-Editor*
MORTON B. MILLER *Vice President-Treasurer*

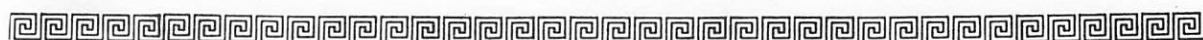
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We still need authors with something useful to say about the life and times of Bing Crosby. No fantasy, no fiction. Researched material needed now!!! If you have an idea for an article, please write to your editor. Please!!



the editor's pages

No Comment Item: Virtually every personal belonging of Bing's goes under the auctioneer's hammer - furniture, personal books, boxes and boxes of photos, everything - pipes, et al. Sale will be in San Francisco, at Butterfield and Butterfield, 1244 Sutter Street, on May 25, 26, and 27. There has been no indication of purchases (excuse us, bids) being submitted in absentia, so the out-of-towner and out-of-stater is out of luck. The auction is described as of "Bing's possessions" so this is apparently everything.

It is always a sad occasion to announce the death of a dear friend, but at the same time, there is a desire to assure that everyone realizes just what the musical fraternity has lost. It always seems heartless just to recite a few dates, and then write off the person for all eternity. Henry Hollow departed a scene filled with many, many sincere friends, and with many debits on the register that we will now be unable to pay back. Henry always gave more than he got back. To those of us fortunate enough to know him well, he will never be replaced in our memories. Those who didn't have the opportunity to call him friend have been greatly deprived. Henry has a contribution in this issue and had planned to continue to submit regular articles. Some of his incomplete efforts will be put into shape for future appearances.

We received an interesting letter from member Norman Wolfe, in which he enclosed a cutting from the Atlanta Constitution and Journal for January 17, 1982 in which a sportswriter had written an obituary for fellow writer "Red" Smith. In the column, he wrote "He was 76 when he died Friday. The shock wave the news spread through our industry was akin to the dull emptiness felt across the country when Bing Crosby died." Norm Wolfe comments: "I thought this simile might be of interest to members and readers." The reference was surely a great tribute to Bing's memory, and a reflection of the writer's great regard for "Red" Smith.

We explore new fields for BINGANG in this issue: Centerpiece of the magazine is Morton Miller's tremendous effort, "The Early Whiteman Years - 1926 through 1928 in Bing's Recording Career". Mort is greatly interested in the detectable changes in Bing's voice over the years, and assessing its qualities at all stages of its development. The 67 records covered in his article are analysed musically, instrumentally, and vocally. This really has been a major element in Mort's life for the past several months. He has repeatedly consulted outstanding musicians in the membership of Club Crosby, and has listened, listened, listened to each of the records until the grooves are now permanently etched in his mind. He had read exhaustively every book that might have any mention of recordings, or the musicians involved, and has brought together in one place the creme de la creme available on the subject. Mort makes no excuses for any personal opinions he may have expressed in the article, for by this time, he has well-formed opinions, and they are based on what one must admit on more than the usual exposure to known data. He has a way with a

phrase, and is not beyond invoking the highest authority to back up his conclusions. However, Mort is an easy man to live with, and you will certainly be enriched by sharing, with him, the first ventures into the recording field by an artist who himself failed to realize the greatness of the instrument the Supreme Being had placed in his throat. Not since the days of Dr. J. T. H. Mize has anyone attempted such a Brobdingnagian task - until now, no qualified writer has come along. But now, we have Mort Miller!

Anyway, Mort's article makes repeated reference to Whiteman and the Whiteman days, so it was only natural that the balance of the issue was colored by this great band leader. Henry Hollow, shortly before his final illness had submitted information on the Australian Columbia records which had been issued on the "potatohead" label. (an inelegant description, but well accepted) So there was another Whiteman item. It was only natural to include a listing of current LP records which contained Whiteman-Bing songs covered in the article, so this was next placed between the covers. Then, reference to "Bix - Man and Legend" provided us with intriguing information about the songs Bing and the Rhythm Boys sang with Whiteman over the radio, while on a cross-country junket for Old Gold Cigarettes, so it was only a matter of time before this information was extracted - and doesn't it make your ears tingle, to read about the songs Bing sang, with this fine orchestra, which were never recorded for posterity! Ah, if only the current tape recorders were available then! What we wouldn't have as treasures in our squirreled-away tapes of late evening broadcasts!

And of course, after reading in Mort's article about the Rhythm Boys, it was only natural to turn to a transcription of a radio program some 13 years after the Boys broke up at Cocoanut Grove - the Rhythm Boys "Reunion" on Paul Whiteman's radio show of July 4, 1943! To listen to the transcription, the Boys never broke up! They were as note-perfect 13 years later as they ever had been when appearing together nightly.

Your editor has already spent several gratifying evenings at home with a draft of Mort's article at hand, and the record player well loaded, listening and reading concurrently. I don't agree with Mort in every particle, but I find it very difficult to fault him for specious reasoning. You will also, I hope, give him the courtesy of listening to the records described, with his text in your hand, before you take too vigorously to differing with him. Its hard to do!

We had a pleasant surprise when Vern L. Vasey and his wife, Kitty, stopped off in Sacramento to "see who we were paying does to". This first hand, face-to-face meeting between members is something that is missing in those areas in which there isn't a heavy concentration of club members, and we all lose from the lack of personal contact. This is one reason why highly organized "international Tribute meetings" fall so flat - the lack of opportunity for a one-to-one relationship. Don't misunderstand - the big get togethers are fine, but they don't provide the essential personal relationship that makes for close and lasting relationships. Ask the people in Australia, who can and do get together on an immediate area basis, regularly.

Lacking the personal one-on-one relationship, how do we get about our business of dealing with each other, and furthering our own hobby by helping others with theirs? The answer, of course, is through organizations, or "Clubs", as we like to call them. And just what is a club? "A group of people associated for a common purpose or mutual advantage, usually in an organization that meets regularly." Club members in Crosbydom are a polygot group - all clubs are pretty much inbred, with common membership, to a greater or lesser degree. It just isn't the thing to do, to fail to join one more club, and perhaps miss something that may be of real interest to a Crosby admirer. Obviously, no one club is currently providing all members with all one desires from a "Crosby club". And, first of all, the part of the definition that takes a beating is the matter of meeting regularly. Even its most avid proponents won't claim that an organization that holds one meeting a year is meeting regularly, for the mutual advantage of all members. So, lacking the meeting, what else is there that a club can provide to its members? Again, the answer may mean many things to different people. Some love the "fan" magazine type of magazine, with all the

intimate details of the day-to-day lives of their focal point. This is hard to provide for a club devoted to one who has passed on; it generally goes in for stories about the other people who were close to the honoree - what they wore, where they appeared, what honors they have won recently, who they were seen with, and the various semi-scandalous details of an interesting, if not admirable life. One who skirts these pitfalls admirably is John Marshall, of England, whose small publication, "The Crosby Chronicles" reveals his adeptness at sifting the dross out of the real. John has a real talent with words, and often the paucity of meat in the subject is veiled with the savory manner of its presentation. I find his articles of great value, and while I would not deign to interview some of the people who have appeared in his columns, he has managed to make a real contribution to those who mourn the loss of Bing, and who wish to retain a contact, however vicarious, with the times and people who surrounded Bing.

Another type of service to members is that provided in the area of researched, reliable data about Bing, his artistry, and the factors that made and kept him famous. There are vast gray areas in Bing's career that cry out for exploration and study; collectors of tomorrow won't be able to appreciate, or even to recognize Bing's many faceted talents, without solid, reliable research, that is in turn reduced to print so it may be referred to in the future. Here, we refer to the monumental work being done, and done already, in the field of discographies, both by members of the International Crosby Circle, and by the members of Club Crosby in this country. Also included are the historically reliable analyses, such as those presented in these pages by Mort Miller, in issues past, and in this issue - data that won't be able to be reliably assembled in only a few months or years' time.

The one facet of "Crosbydom" that seems to be universally shared is that of collecting some segment of the residual Crosby available to us. The collector has had no guidance, save limited examples in record collecting - and then only as a by-blow of commercial efforts of dealers to sell records. Many aren't aware of the vast expanses of Crosbyana available for careful collectors, and a club that focusses its attention to this area provides a real service to its members that can't be measured in terms of the membership fee alone.

Another segment of any organization is a feeling of self-accomplishment in assembling Crosby items, not only for personal satisfaction, but also to show and compare with others interested in like fields. A club that devotes all of its energies toward writing about "I was there the night Crosby fell through the bass drum", or worse yet, prints little but newspaper and magazine articles from the past doesn't help out much in the development of a feeling of self-accomplishment.

There you have the gist of the editor's feelings about Crosby Clubs. Let us hear what you'd like to have in the "ideal" club, and we'll share your reports with other clubs, so that we can all try harder. Remember, if you don't go on record as to what you want, you then can't really protest "if I get nothing from my club."

Incidentally, there are many ways to let a club know what you want, and how you'd like to get it. But there's nothing like giving of yourself - offering to help, and then doing it. Within the minds of the members of this organization are the seeds of all the great Crosby stories and articles yet unwritten! And only you can unlock this treasure trove for your fellow members.

We had promised the start of Pat Sullivan's great project in this issue, but it must be delayed for a later issue. Pat has assembled a great mass of information, but she refuses to publish it until it can be verified; she has found some of the material supplied to her to be unreliable, and she is busy running a second check on every item. Being a perfectionist, we must caution her not to delay the project until it can be guaranteed 100% accurate - that just might prevent its ever seeing the light of day! This project has been near and dear to Pat for many years, and we'll all profit from her objectivity and patience.

A real interesting article is the one submitted by Ineke Hommes, of the Netherlands. Imagine, taking an examination (for credit, yet!) on the subject of Bing Crosby! This was this young lady's novel experience recently, and while she does not give us the results of the examination, there can be no doubt but that she scored highly. The enthusiasm shown by this young collector speaks well for the future of the Crosby collecting fraternity.

Give a special look at the photograph illustrating John Salisbury's "The Crosby Years" in this issue. Behind Bing and John, on the wall in the hallway of Bing's Hillsborough home, is a photograph of Bing and Katheryn, taken while on stage at the Laguna Honda Home in San Francisco. This photo was given to your editor by a dealer in Sacramento who knew of our interest in Bing, and it was subsequently passed on in a trade to Priscilla J. Koernig, of San Mateo. Priscilla, because of the size of the photo, thought it would be nice to have it autographed for her collection, and asked the Crosby butler to bring it to Bing's and Katheryn's attention, and ask for them to autograph it. They did so, but Bing indicated that he'd like a copy of the photo. To make a long story short, he got it, and it ended on his wall. Wonder if it will be amongst the items auctioned later next month!

Wayne L. Martin has been joined by Ken Gray in this issue to present a real zinger of an article about the boxed 45 rpm sets. This is an area of specialized record collection that has remained much of a mystery to the average collector, largely through there being no reliable information about what had been issued in this form. Now, with this article, there are new specific targets set for the record collector who "must have everything", but who heretofore, didn't know what "everything" consisted of!

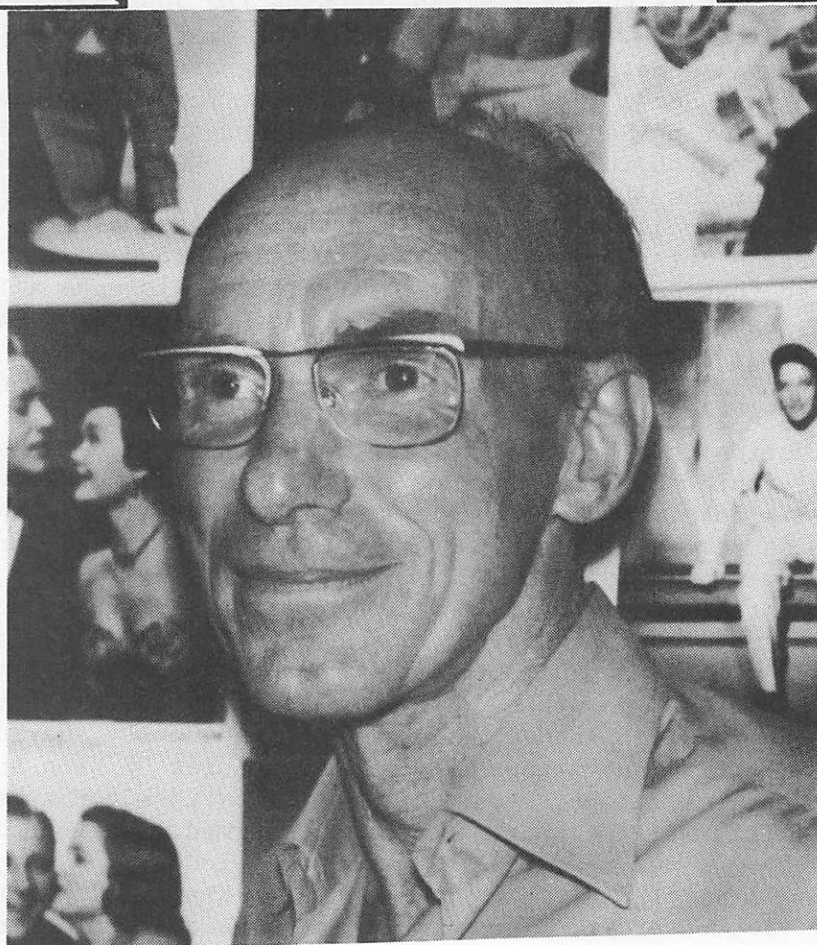
This issue has relied heavily on the use of photographs, but unfortunately, we haven't been able to avoid repeating with some of the old standards. It is always a challenge to use new and unfamiliar photos whenever possible, but all too frequently, this isn't possible. It is only through the assistance of such loyal members as Peter Rauch in New York, who has generously shared many many originals with us. If you have unusual or rare pictures of Bing that would be of interest to other collectors, please let us borrow them for appearance on the pages of BINGANG. They will be returned to you unharmed, and your magazine will profit from having new material for members to look at.

Member Dennis Pytel of Davis has come up with a Kraft Mayonnaise jar lid, which has Bing's picture on it. How many of you were aware of this collectible? If you have unusual Crosbyana items that you'd like other members to know about, won't you please write to us about them, describing them, and if possible, including a photo? We have an advertisement from "Hard Times Collectibles" in this issue that lists an interesting field to get into - collecting advertisements that used Bing's photo and endorsement. You'd be surprised at the number, and variety, of items that used Bing as a means of developing sales. And many of the pictures were specially taken for the ad. (Or, as in the case of Adam Hats, specially painted for the advertising campaign!) Not only was there "Nothing Bing hadn't sung about" - there was precious little that he hadn't advertised! Fleeer's Bubble Gum? Yep.

Now about that cassette that will be available of those Whiteman-Crosby songs that haven't been reissued on LP records - we have assembled the best conditioned copies available from the immediate area, and have placed them on cassettes, for those collectors who don't have these songs in their collections, and who'd like to hear what they sound like. Only a couple give any real sound of Bing, but these doubtful ones should be made available to the individual, so he or she can decide for themselves whether they can hear any trace of the Crosby voice. A couple of the records leave something to be desired in sound quality (as you may have noticed, not all recordings went onto shellac as perfect examples of the recording art) and a couple were badly worn before going to the studio for taping. It was either use worn records or do entirely without. But these two or three aren't any great loss, anyway, after you have convinced yourself that Bing doesn't rest in their grooves.

Well, this rounds out the April outpourings of your editor. Now please go on to more inspired and interesting writers.

1923-1981



HENRY J. HOLLOW

Henry J. Hollow was born April 29, 1923, and died December 23, 1981, of a heart attack. He was in intensive care for four days, but never regained consciousness. His passing was without pain.

Henry's ancestors came to Tasmania from Cornwall, and he was fascinated by the Cornish tradition. He purchased land on mainland Australia at Moonta, and had built a Cornish style cottage there for his retirement days. Moonta had a mining background similar to the Cornish area from which Henry's family came, and had joined a historical society there. Henry's friends on the mainland all looked forward to the day when he would be closer to them, for they relished chance to have him participate in their pursuit of the elusive record.

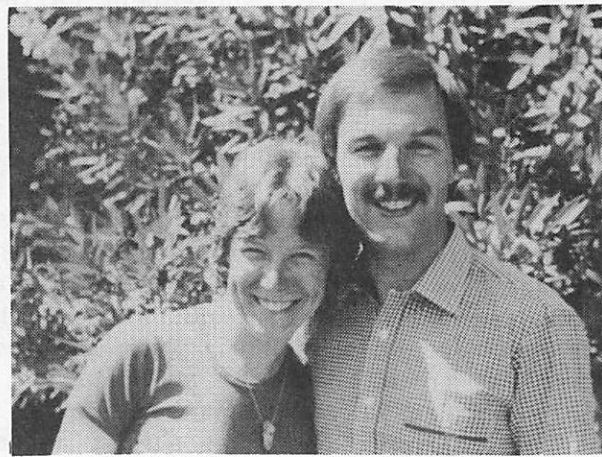
Henry was a concise letter writer - a polisher of a phrase, for he wanted his letters to properly and fully represent what he wanted to say. He was a most decent man, in the full sense of the word; to talk to him for 5 minutes was to have indelibly stamped on your mind the image of a man of lasting and treasured friendship. You couldn't woo Henry easily, but once he called you "friend" you held the title for life.

And now he is gone. He was one of a kind. All our memories of Henry will serve to make the day a little brighter, to make his friendship irreplaceable. Farewell, friend.

Bing in Britain 1976-1977

Shortly after mailing in this installment of "Bing in Britain", Ken & his sunny wife, Linda, welcomed a new member of the Crossland family-Russell Edward David Crossland. We in the States join congratulating the mother for doing so well for our correspondent, and in congratulating our friend Ken for swelling the number of Crosby boosters in England.

Now for a serious note: Ken's 3 articles catalog for us Bing's many overseas activities, and help round out our appreciation of Bing's artistry in his last few months. The story of Bing is made possible only by the devoted work of scribes like Ken, who have labored to inform us.



BY KEN W CROSSLAND

Part 3 of our chronicles on Bing in Britain 1975-1977 bring us to the topic of personal appearances. Ostensibly, the article will be restricted to personal appearances of a professional nature, i.e. concerts, although it needs to be added that wherever Bing went in Britain during these years, it was classified by the media as a personal appearance, and invariably attracted huge crowds. Such "events" included arrivals at TV and recording studios, surprise calls in country taverns, and even active participation in a grouse shoot and a cricket match, no less!

Previous articles have detailed Bing's radio and TV work during 1975. That, plus the regular appearance of new recordings clearly planted the seed for concert appearances in a number of minds. Bing himself was clearly similarly minded, as evidenced by a range of "one nighters" in the USA during 1975 and 1976.

The spring of 1976 finally brought the announcement that London had waited for, for 48 years. Bing Crosby would play a season at the London Palladium, - "the mecca for strolling players" as Bing was later to describe it. The booking represented the culmination of efforts by various promoters to entice Bing onto the famous stage, ever since an abortive booking of the Rhythm Boys in 1928. Bing had actually performed on that stage once before - the "Teamwork" scene for the "Road to Hong Kong" was filmed there - but had never headed the bill.

The spring announcement told of a 2 week mid-summer season at the Palladium, from 21 June 1976 to 4 July, 1976, the latter being a special Sunday evening concert for a show-business audience, celebrating the United States' bicentennial. Following the Palladium, we were informed that he would also play 2 nights in Dublin at the Gaiety Theater (12-13-July) and 2 more in Edinburgh's Usher Hall (15-16 July). So, the tour was to include England and Scotland, and even extend beyond our shores to the Irish Republic! Moreover, all concerts were in the aid of various charities, a gesture which brought Bing recognition by the Greater London Council, and a lunch date at Buckingham Palace!

Britain in June 1976 was somewhat unusual. We were enjoying (?) one of our hottest and driest summers on record, and indeed, during Bing's fortnight at the Palladium, the thermometer passed 100° in London on 3 consecutive days, the first time such an event had occurred in several decades. It all appeared to have but little effect on Bing, and the heat only served to make the physical effort on his part all the more stunning.

The 1976 concerts starred, in addition to Bing, Kathryn and their 3 children, Rosemary Clooney, Ted Rogers, and the Joe Bushkin Quartette. Full orchestral support was directed by Pete Moore, as on the United Artists albums. The format of the shows was basically unchanged, although each individual performance differed in some minor way. The first night over-ran somewhat with the effect that one

or two musical numbers were deleted, and the details are shown in Appendix I - these also relate to all subsequent Palladium shows.

The show opened with a small cinema screen, and a black-and-white newsreel film of Bing's last official appearance in London - a radio broadcast from the Stage Door Canteen in 1944, with Bing singing "San Fernando Valley". The film ended, the screen was lifted, and as the orchestra struck up the familiar theme, Bing appeared, unannounced, and skipped lightly to the center of the stage. The show was under way!

The songs are detailed in Appendix 1, and most, of course, subsequently appeared on the double album set. After the Palladium season was completed, Bing headed for Ireland, and presented largely the same show, although the film opening was deleted of course, and the programme did, I believe, include one or two more Irish songs. From Ireland to Scotland, and two more shows, bringing the total to 17 for the tour.

The shows had played to packed houses, and the assumption that Bing would return the following year was almost automatic. Bing clearly indicated his desire to return, and following his 2 weeks on Broadway in December, 1976, plans were afoot for a spring tour of England, to include not only London, but several of the other large cities.

These plans were taking shape when the news reached Britain of Bing's fall in Pasadena, in March, 1977. All plans were immediately put into cold storage, and indeed, when the enormity of Bing's fall came to light, few expected to see him on the London stage again. But, by summer of 1977, the doubters appeared to have been proven wrong when it was announced that Bing was to play 2 weeks at the Palladium in the autumn, and that he would also play one-nighters in Liverpool, Preston, Manchester, Brighton, and Southampton.

Most of the concerts were fully subscribed when in August, a number of British fans received personal letters from Bing indicating that the concerts were cancelled. No reasons were given. Bing asked that his apologies be conveyed. The news hit the press, although it appeared that the promoter of the tour had received no word of any cancellation. Then, it was announced that the tour was "off", but that the Palladium was still "on". Finally, an abbreviated tour schedule was announced, and Bing wrote to the same fans confirming the change of mind. The reasons for the uncertainty have never come fully to light. Some have suggested that the cancellations were originally made on a doctor's orders. Others have suggested that Bing's confidence on stage had been shattered by the fall, but that his appearance in the States in August had brought a change of mind.

The final dates ultimately were: Preston (Guildhall), 22 September; Manchester (Belle Vue) 23 September; London (Palladium); 26 September - 8 October (12 shows) and Brighton (Conference Center) 10 October. The cast this time excluded Mary Frances and Nathaniel, and had a different orchestra leader, Gordon Rose, replacing the unavailable Pete Moore. Otherwise, there were no changes.

The tour opened in Preston, where a large banner welcomed "Bing and Family". Those who had seen Bing 12 months earlier could clearly see that his accident had had a marked effect, and he had considerable difficulty in moving. This impression was accentuated at Manchester, where the concert was held in a circus hall, where the facilities and acoustics were clearly designed to meet the needs of an elephant's trumpet, rather than the Crosby larynx. Bing had to manoeuvre a number of steps onto and off the stage, and was able to do so only with the assistance of stage hands.

Vocally, Bing was unimpaired. Indeed, his schedule of television and recording dates before the tour had clearly loosened his vocal chords, and by the end of the Palladium fortnight he was singing, if anything, better than in 1976. Moreover, as the Palladium season wore on, Bing's mobility seemed to improve, and his confidence on stage rapidly reappeared. The show itself is detailed in Appendix II, and is representative of the entire tour, although each show again had its individual nuances. The content differed considerably from that of 12 months ago, with the exception of the Crosby medley, which audiences would never have allowed to change!

From the Palladium, Bing headed for Brighton, and a brand-new Conference Center with seating for nearly 5,000. A plaque now commemorates Bing's last public performance having taken place there. From Brighton, Bing returned briefly to London, and thence to Spain. In the short period between the tour's conclusion and Bing's death, speculation was already growing about further concerts. A date at the Palladium was already set for November 1977 for the Royal Variety Performance. There was talk of tours of Australia, Japan, Germany, and a further return to England, where Bing was contemplating buying a home. It was also suggested that Bing might appear in trouble-torn Belfast.

All such plans died with Bing. But in Britain, we were fortunate to be left with 33 concert performances in a 15 month period. Those who believed that Bing's appearances were long overdue had been repaid, with interest!

BING IN BRITAIN-APPENDIX NO. I

Bing at the Palladium June 1976-----
-----Bing material only

Film footage -----Stage Door Canteen
The Pleasure of Your Company Bing
Mary Lou Bing
Where Morning Glories Grow Bing
At My Time of Life Bing
Slow Boat to China Rosemary Clooney, Bing
Send In the Clowns Bing
Gone Fishin' Ted Rogers, Bing
Interval
Now You Has Jazz -Bushkin Trio, Bing
Sing-----Crosby Family-----Bing
You've Got a Friend--Harry Crosby, Bing
I Love to Dance - Kathryn Bing
My Cup Runneth Over - Kathryn Bing
Play a Simple Melody - Harry Crosby, Bing
CROSBY FAMILY ROUND SET
Row, Row, Row Your Boat Drinking Song
Frere Jacques Drink To Me Only
Kukubera Bird Dark Eyes
Loch Lomand You Are My Sunshine
Annie Laurie Coming 'Round the Mountain
My Bonnie Lies Over Ocean Swing Low
Man on Flying Trapeze Whiffenpoof Song
Row, Row, Row Your Boat

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The Way We Were Bing
Cuando Caliente El Sol Bing
THE CROSBY MEDLEY, WITH JOE BUSHKIN TRIO
I Surrender Dear Please
Swingin On a Star Baby Face
Wrap Your Troubles in Dreams Dinah
True Love (w/Mary F.)South Of The Border
Don't Fence Me In Galway Bay
Pennies From Heaven San Fernando Valley
Blue Hawaii Million Dollar Baby
Sweet Leilani San Antonio Rose
Too-Ra-Loo-Ra I'm An Old Cow Hand
Just One More Chance Little Spanish Town*
Them There Eyes 'till Sunshines, Nellie*
Moonlight Becomes You Easy To Remember
I'll Be Seeing You Blue Skies
White Cliffs DoverIts Been Long Long Time
When Lights Go On Again Mississippi Mud
Accentuate Positive Ol' Man River

+++

That's What Life Is All About Bing

BING IN BRITAIN - APPENDIX NO. II

Bing at the Palladium October 1977-----
-----Bing Content Only

Feels Good, Feels Right Bing
My Dog Rover Bing
All Alone Bing
Nothin' That I Haven't Sung About Bing
Another Opening, Another Show Full Cast
Comedy Tonight Full Cast
No Business Like Show Business Full Cast
Gone Fishin'----Ted Rodgers, Bing
New Vienna Woods Rosemary Clooney Bing
NOEL COWARD MEDLEY
I'll Follow My Secret Heart Bing
Someday I'll Find You Kathryn, Rosemary, Bing
Mad About The Boy Clooney Solo
Mad Dogs & Englishmen Bing
Don't Put Your Daughter on the
-----Stage, Mrs. Worthington-K. solo
London's Pride-- Kathryn, Rosemary, Bing
Interval
Now You Has Jazz---Joe Bushkin and Bing
Play a Simple Melody Kathryn, Harry, Bing
Everything Old Is New Again Kathryn, Bing
My Cup Runneth Over Kathryn, Bing
Cuando Caliente El Sol Bing
THE CROSBY MEDLEY WITH JOE BUSHKIN TRIO
I Surrender, Dear Accentuate The Positive
Swingin' On A Star Please
Wrap Your Troubles in Dreams Galway Bay
True Love (w/Mary Fr.)South of the Border
Don't Fence Me In San Fernando Valley
Pennies From Heaven Million Dollar Baby
Blue Hawaii San Antonio Rose
Sweet Leilani I'm An Old CowHand
Too-Ra-Loo-Ra In A Little Spanish Town*
Just One More Chance Wt. Sn. Shines, Nellie*
Them There Eyes Easy To Remember
Moonlight Becomes You Been Long, Long Time
You Are My Sunshine Blue Skies
White Cliffs of Dover White Xmas
When the Lights Go On Again Ol' Man Fiver
Basin Street Blues
Nothin' I Haven't Sung About-Modified
-----lyrics----- Bing

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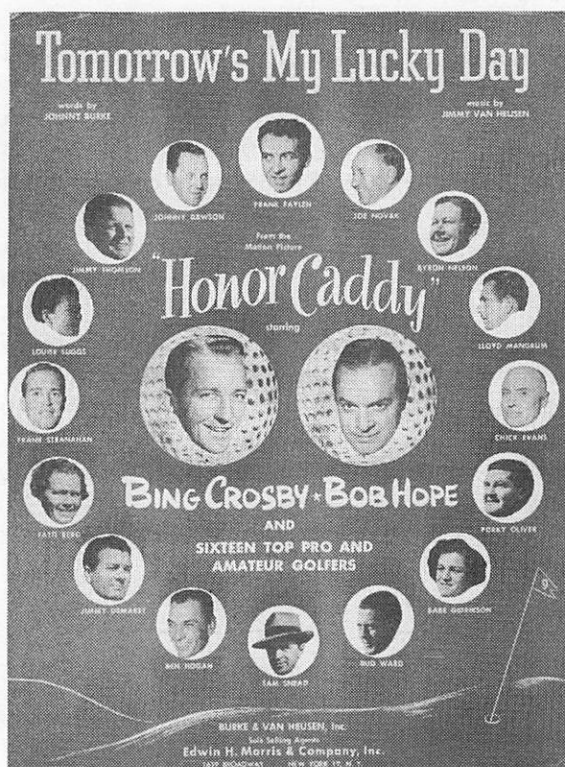
* with Kathryn Crosby

let's face the music

SOME NOTES ON SHEET MUSIC, BY MERRIL WILLSOHN

Ever since Al Sutton got me hooked on collecting sheet music with Bing's picture on the cover, I have been finding that my original standards have been continually revised. At first, I wanted only those pieces of music that showed Bing, alone or with other artists; then, copies of the same song, but with some other artist's picture on it, seemed a logical addition to the collection. Then, when some composer (such as Harry Barris) had done fine work for Bing, it seemed a good idea to pick up other examples of his work, even though Bing may not have been on the cover, and even though he might not have ever sung the song. Then, a friend talked me into a piece of music that had Dixie Lee on the cover, and I was off in a new direction! In addition to members of Bing's family (and in addition to the four first boys, there's Katheryn nee Grant, Bob Crosby, two of his children) close personal friends of Bing's seemed to be worthy targets, and soon Phil Harris, Jack Oakie, Bob Hope and the like appeared in my collection of Bing(?) music. Then, other entertainers who had worked with Bing had had some hits on their own, and a section of the sheet music soon was devoted to Ukelele Ike, Ruth Etting, Loyce Whitman, Paul Whiteman, and the like. Paul Whiteman meant that it was next desirable to look for music with pictures of band leaders who had backed Bing up in some of his records. Finally, the collection more or less set its own standards, but even so, everything in it is related to Bing and/or his contemporaries.

I have had the good fortune to have close-by friends who also collect sheet music; collecting sheet music is ever so much more pleasure if the pleasure can be shared. As a result, I have pointed out many interesting things about Bing to my friends - things which came to my ken through my sheet music. There have been answers to such things as what his contemporaries looked like; just how popular with other artists were the songs Bing sang? A chance to show and tell is never by-passed, and I'd like to show and tell you some of the things that are stored away within the hundreds of pieces of music which are stored on my shelves.

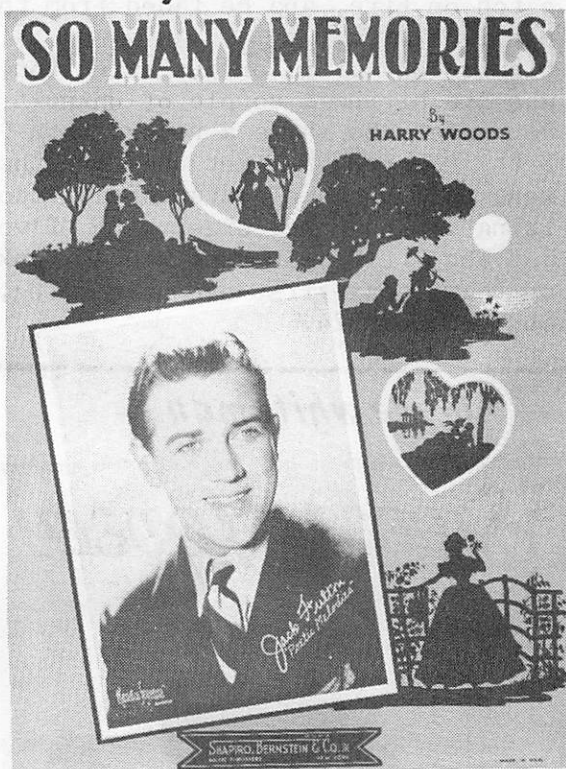


tomorrow's my lucky day!

This song helps us to identify another of the unrecognized Bing movies, "Honor Caddy." For the golfer, this cover is a real "Who's Who" of the golden days of golfing. In addition to Bing and his ever fawning shadow, pictured, reading clock-wise from the top, the golfers are Frank Faylen, Byron Nelson, Lloyd Mangrum, Chick Evans, Porky Oliver, Babe Didrickson, Bud Ward, Sam Snead, Ben Hogan, Jimmy Demaret, Patti Berg, Frank Stranahan, Louise Suggs, Jimmy Thompson, and Johnny Dawson.

While it never became a best seller, it did end up on a record which is one of the lesser jewels in the group of records that everyone wants, but few have.

jack fulton



Jack gained fame of a sort as the favored male vocalist in the Whiteman band, as a soloist, a member of the "Sweet Trio", and also in the Chorus which Whiteman used so frequently. In between these vocal chores, Jack also played trombone.

He left the Whiteman organization in 1934, to strike out on his own as a single act, and while he was fairly successful, his name never became a household word. Became very successful in Chicago radio as a staff musician and singer, through the 50s.

There are those who feel that Jack never received full recognition for his many now admitted talents.

ruth etting

Ruth Etting's story is familiar to all, having been told (only coincidentally containing elements of truth) in the Doris Day movie, "Love Me or Leave Me." Her personal life, reflected all the cliches present in the "chorus-gal with-the-heart-of-gold" fairy story.

Her personal life and its escapades obscured the fact that in addition to being the leading lady song stylist of the period, she was also a talented lyricist, an example of which is this song.

"Wistful and Blue" became Bing and Al Rinker's first recorded side with the Paul Whiteman Orchestra - recorded on December 21, 1926.

An oddity noted on this piece of sheet music: On the back cover is an advertisement for another song which was currently popular, Walter Donaldson's "I've Got The Girl". Thus the duo's first-ever, and the first-with-Whiteman got together on the covers of a single piece of sheet music!

She also wrote or composed "When You're With Somebody Else" and "Maybe-Who Knows?"



broken melody

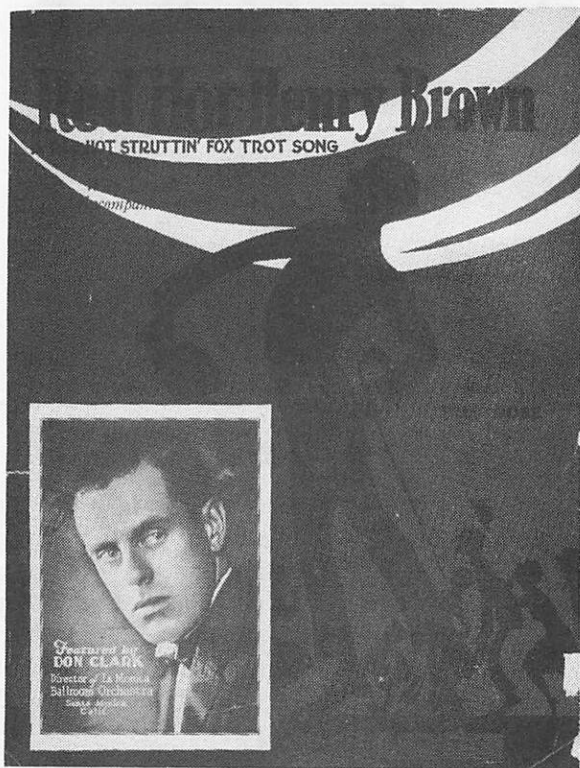
This piece of sheet music is all we have to show for the music publishing venture of the Canadian branch of the Hearst newspaper empire. Tho the song may be undistinguished, the cover itself is striking, because of the use of bold colored stripes, and the pose and expression on Bing's face.

Another photograph of Bing, taken at the same time, and in the same get-up, shows him with long hair, coming down over his shirt collar. Nothing new under the sun, eh?

Sheet music pictured on following page



don clark

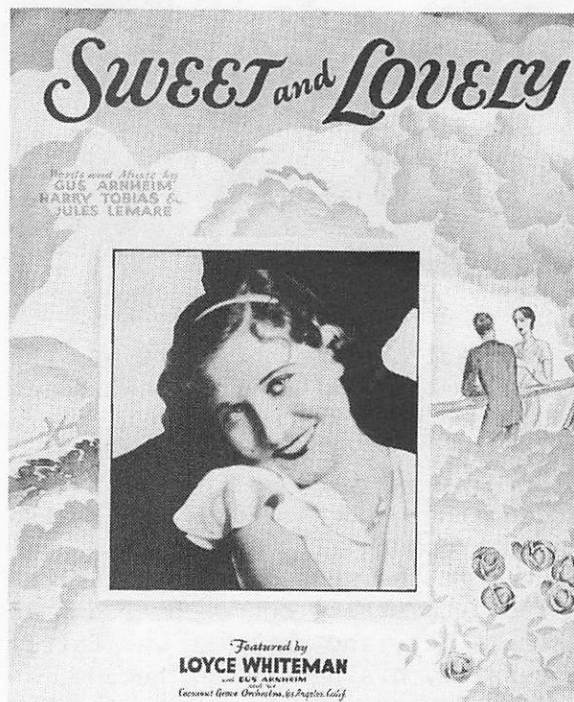


Very little information has come down to us about Don Clark. He played clarinet in the Paul Whiteman band in the mid-twenties, then formed his own group, ranging from 10 to 12 men. He made a handful of records for Victor and Columbia, but his style, arr-

angements and personality failed to catch on fire, and he faded from the public's view.

His only claim on our attention was his hiring a couple of unknown youngsters to share a record with Betty Patrick. She got the song that went on to become a standard - "Idolizing". The other side, with "I've Got The Girl", got Bing and Al Rinker on their very-first-ever recording, on Columbia 824.

loyce whiteman



No relation to Paul Whiteman, a greater loss to Paul than to her. This personable young lady was one of the real beauties on the music scene in the 1920s and 1930s. She was long popular on radio, and is best remembered for her work with Gus Arnheim and his orchestra's late evening radio shows, when she was frequently paired with Harry Barris, whom she married. Her best remembered recording is the one she made with Bing during his Cocoanut Grove days, "Ho Hum."

Loyce was immensely popular on the west coast, but never received the nation-wide attention showered on many less talented songbirds.

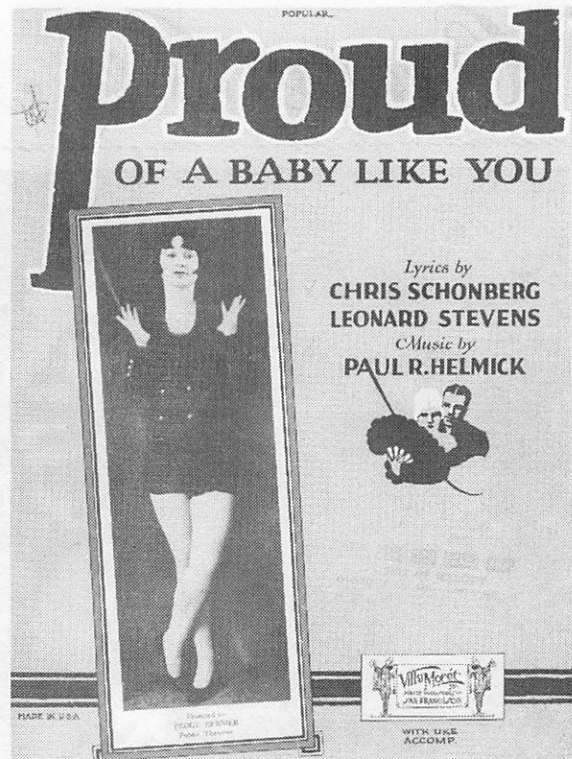
She may be heard on many Sunbeam LPs containing programs originating from the Cocoanut Grove ballroom - some in duet with Harry Barris.

irene taylor



Irene flashed briefly across the musical sky, with her high point being her appearance with the Rhythm Boys and the "Sweet Trio" made up of Jack Fulton, Austin Young, and Chas. Gaylord, on "Mississippi Mud". Why she was included in this session is anyone's guess, but she makes more appearances on Paul Whiteman's sheet music than she does on Paul Whiteman records. Having heard her, and now having seen her, perhaps you can figure out why.

peggy bernier



A tidy little brunette, this comedienne first met Bing when she was playing the vaudeville circuit in San Francisco. They became better acquainted in Chicago, later the next year, while the Rhythm Boys were on the vaudeville wheel, and she was starring in the road company of "Good News". Her understudy was a 'teen age hopeful who later was to change her name to Dixie Lee. Bing and Dixie didn't meet until much later, when both were in Hollywood.

WILL JORDAN ... MASTER OF MAKE-UP



as CLARK GABLE ☆ BING CROSBY ☆ GROUCHO MARX ☆ CHARLES LAUGHTON ☆ ED SULLIVAN

See Page 76 for some special information about Will Jordan

Once In A While - -



On October 11, 1977, Bing made his last broadcast, ever, on BBC. His final song was patterned by something that had happened in another place, at another time - in New York, as a matter of fact, back in 1937. The story is told in an engaging biography of Tommy and Jimmy Dorsey, written by Herb Sanford, in "The Dorsey Years", published by Arlington House:

One night we witnessed the birth of a song. There were periodic sessions to clear out the books. As new arrangements were added, the books became weightier, and it was necessary to eliminate those numbers no longer needed.

One of these sessions was fateful. It took place at the Pennsylvania Roof after the 2:00 AM closing. As always, it was attended by friends and associates, also by music publishers and song pluggers, who wanted to keep up with what was going on.

Tommy made decisions rapidly. Bobby Burns stood by, keeping the record and making notes. As each title came up, the word was "Keep it in" or "Send it to the file".

One of the titles was "Dancing With You". This was a song with words and music by Michael Edwards, a family friend and musician who had played in the Lansford, Pennsylvania band with Tommy's father. When it was submitted the year before, Tommy decided to put it in the book. Why not? It was a pretty tune. He gave it to Axel Stordahl to arrange, adding "Don't waste any time on it - just trombone on first chorus, vocal, eight bars and out".

"Dancing With You" had been played and sung for a year, and got little attention. "Send it to the file".

A voice was heard from somewhere among those in attendance. It was Jack Robbins, one of the greats among the music publishers, maker of hits.

"Please, Tommy", Jack said, "don't throw it out. Let me take it and you give me permission to assign a professional lyric writer to do a new lyric. We won't change a note of the tune. I know you'll have a hit".

"Sure - go ahead".

The lyric writer selected by Jack Robbins was Bud Green, writer of countless hit songs, including "Alabammy Bound", "I'll Always Be In Love With You", "Flat Foot Floogie". "Sentimental Journey".

The new song - that is, the same tune with the new lyric - was recorded with the same arrangement, the one Axel was told not to waste any time on. It was an immediate hit, a top seller, and was awarded the 1937 ASCAP prize. It remains today a standard.

The original lyric began,

"Dancing with you
To the strains of a
Beautiful mel-o-dy....."

With the new lyric, the song began,

"Once in a while,
Will you try to give
One little thought to me?...."

Thus, Bing's final musical farewell to a world whose musical experience he had so greatly enriched was transmitted via a song that closely escaped slipping into musical oblivion in a hotel room, back in 1937.

NEW YORK TIMES SQUARE
Paramount
FRIDAY!
First Stage Appearance!
IN PERSON!
RADIO'S NEW SENSATION
BING CROSBY
Romantic singer of songs you love
Heading A Glorious Stage Revue!
First Lady of the Screen in a thrilling new dramatic triumph!
RUTH CHATTERTON
"ONCE A LADY"
A Paramount Picture
Starting Friday at the
BROOKLYN PARAMOUNT
On the Screen
"ONCE A LADY"
On the
CAB CA

AT THE CROSS ROADS OF THE WORLD
Paramount Theatre
JUST ACROSS THE STREET
Starts Friday
IN PERSON
RADIO'S NEWEST SENSATION
BING CROSBY
Romantic singer of songs you love
AT THE PARAMOUNT: INLAID, RAY, FRANKS, LUTAN, TASHMAN, JOEL MC CREA

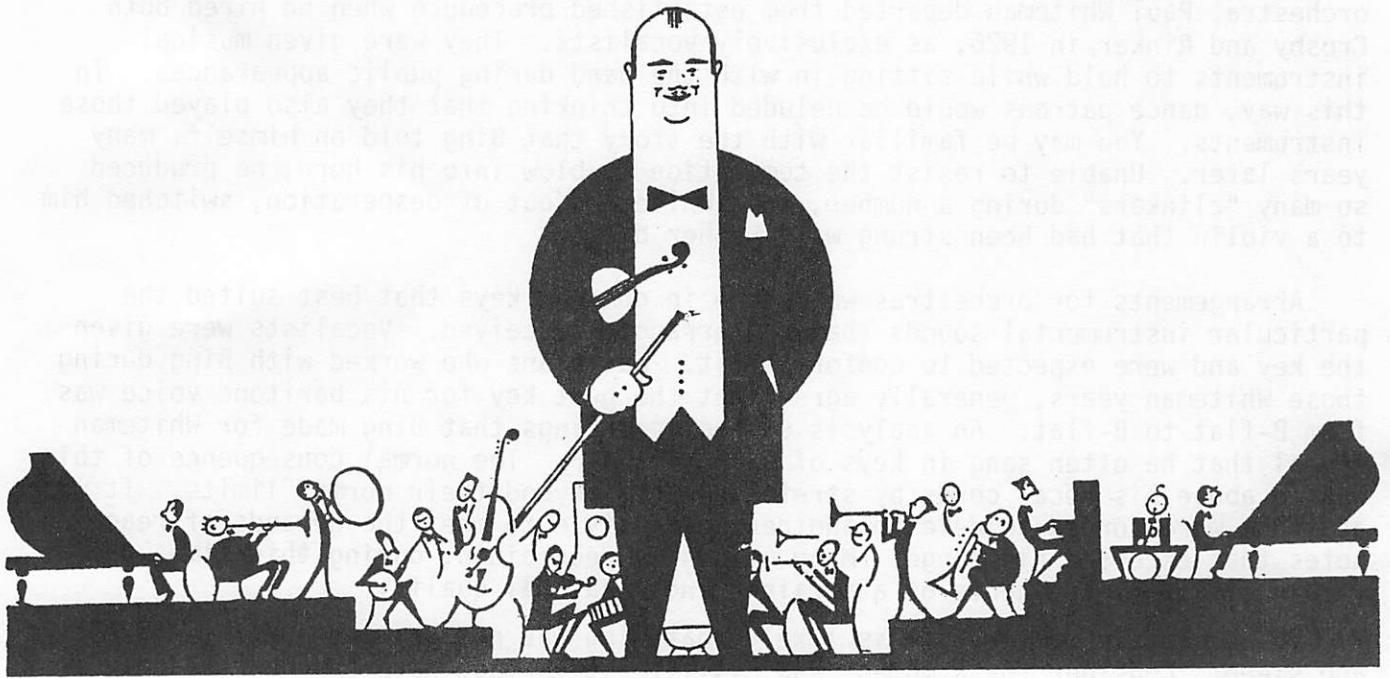
We are indebted to Member Peter Rauch for this glimpse into the past. The newspaper ad has Bing billed over Ruth Chatterton, who was known then as the "first lady" of Hollywood. Note also names on the theater marquee - Rubinoff, and Kay Francis - all, with Bing, long gone from the scene.

The crowd lined up for tickets to Bing's show are across the street from the Paramount - and went clear around the block! Bing's appeal was remarkable, when one considers the blasé attitude of the public; his was the first real large crowd coming to see a public figure since the days of Lindbergh. Like Lindbergh, he left an imprint on his generation - one that will last into the future!



THE MOST FAMOUS MALE TPIO OF ALL TIME!!!

THE EARLY WHITEMAN YEARS 1926 TO 1928 IN BING'S CAREER- A LOVING RECORD BY RECORD STUDY



morton b. miller

To all, except that select circle of Crosby record collectors who seem to possess just about every release that he ever made, there is a certain mystique and unfamiliarity with Bing's career during the Whiteman years. There appears to be no available substantive research into those early recordings.

In this article, the author has taken it upon himself to painstakingly review every issued recording during the 1926 thru 1928 period. For the purposes of this particular research, alternate takes were not considered important, and thus have been omitted. Each record--and in a very few instances, an audio tape dub--was listened to from about fifteen to twenty-five times. Countless hours were spent in exhausting investigation of books, periodicals and recorded interviews that contained references to the development of Bing's career as a fledgling vocalist.

Having been a professor of broadcast speech for over fifteen years, at three different universities in the United States, the author has had more than just a passing interest in the manner in which Bing used his voice during those formative years. As a consequence of this article, it is assumed that certain readers will disagree, or take umbrage at some of the comments and conclusions drawn by the author. No attempt will be made to argue with them or dissuade them from their own personal opinions on the subject. The following record review presents a point of view drawn from objective input and subjective conclusions.

Unless one has an understanding of how orchestra leaders and record company production personnel of the 1920's regarded band vocalists, much that has been written here will be somewhat confusing. The primary function of dance orchestras during this era was to provide music so that couples could fox trot, waltz, or fling themselves around to a novelty dance, like the Charleston. Vocalists for these popular dance bands were strictly incidental to the music and not featured performers. As in the Whiteman Orchestra, those who sang were musicians who played instruments and "doubled" when a vocal was indicated in the arrangement. They were seldom given recognition on the record label, except for some small print that begrudgingly acknowledged, "Vocal Refrain".

Since neither was capable of playing a musical instrument in a professional orchestra, Paul Whiteman departed from established procedure when he hired both Crosby and Rinker, in 1926, as exclusively vocalists. They were given musical instruments to hold while sitting in with the band during public appearances. In this way, dance patrons would be deluded into thinking that they also played those instruments. You may be familiar with the story that Bing told on himself, many years later. Unable to resist the temptation to blow into his horn, he produced so many "clinkers" during a number, that Whiteman, out of desperation, switched him to a violin that had been strung with rubber bands.

Arrangements for orchestras were made in concert keys that best suited the particular instrumental sounds that the arranger conceived. Vocalists were given the key and were expected to conform to it. Musicians who worked with Bing during those Whiteman years, generally agree that the best key for his baritone voice was from B-flat to B-flat. An analysis of the recordings that Bing made for Whiteman reveal that he often sang in keys of C, D, E and F. The normal consequence of this was to abuse his vocal cords by stretching them beyond their normal limits. It was as if he were forced to develop another vocal style to meet the demands of reaching notes that exceeded his range. Many of Bing's recordings, during this time, provide unmistakable evidence of a strained and unnatural quality.

To complicate matters, it is likely that Bing was not getting sufficient rest and sleep. Consider for a moment how his life style must have changed suddenly from that of a law student at Gonzaga to the hectic life of a band singer. Freed from parental restraints, and now in his early twenties, Bing was "sowing his wild oats" and having one helluva time. After a night on the town, in the company of musician friends, he was known to sing at whatever bistro or club he happened to find himself. He might be expected to record or sing in public appearance the next day with the Whiteman orchestra whether he felt like it or not. When you add the factor of an inappropriate key for his natural baritone voice, you have all the elements required to produce a problem. In spite of this, it is to Bing's everlasting credit that he did not shirk his responsibilities and always faced the challenge squarely, giving it his very best.

Ken Barnes, in *The Crosby Years*, confirms some of this writer's hypotheses: *"In previous years he had been pushing his voice up to such notes as E and F--- sometimes even F-sharp. Without the proper approach of a trained singer such notes were too often achieved at the expense of tone. To keep on singing as frequently and as regularly as he did eventually made matters worse."* Writer Mary Campbell, in Bob Thomas' book, *"The One and Only Bing"*, expresses a similar point of view: *"Crosby's best range was B flat to B flat, but apparently he didn't know that. In his early years of recording, he often sang...a lot higher. Above B flat, his voice lost the special sound which identified it as Crosby and became an unexceptional tenor. However, one thing he did was to ease back in volume as he approached top notes, because he realized his baritone had a thin top--and he did this in an era of tenors, who thought it was a sign of virility to increase volume as they hit the high notes, ringing out a "big finish".*

After several months of concentrated listening to Bing, the Rhythm Boys and that splendid Whiteman Orchestra, one is left with an overwhelming appreciation of the popular music in the latter half of that tumultuous decade. For most of it, there will never be a feeling of satiation. On the contrary, it is expected that frequent revisits to that fount of pleasurable sounds will be made as fate decrees. It is hoped that the readers of *Bing* will receive some measure of enjoyment from the reading of this record review, and will come away with a greater appreciation for the promising young singer who would soon change the entire course of popular vocal stylization in most of the civilized world.



A Whiteman publicity shot, and a scene from "Ripstitch, the Tailor"

NOW, THOSE EARLY RECORDS!

I'VE GOT THE GIRL (Oct. 18, 1926): Alton Rinker's higher pitched baritone predominates, and, as a result, is most easily discernible in Bing's very first recording. He sublimates that powerful voice in order to achieve close harmony with his partner. It has been suggested by some Crosby aficionados that the speed of this recording was modified by Columbia engineers in order to achieve a faster tempo upon playback on a standard 78rpm turntable. There is much evidence to refute this theory. The record is in the key of "F" and all known pressings of this song by other artists were in the key of "F". The sheet music is also in "F". Bing and Al blend their voices in a professionally skilled manner, keeping pace with orchestra leader Don Clark's frenetic baton. Although undistinguished in an era of memorable songs, "I've Got the Girl", with its Jazz Age beat, caught the spirit and shallowness of the times. There is precious little to evaluate of Bing's voice on this recording, but he gets high marks for merging his baritone so skillfully with that of Rinker. (Col. 824-D)

WISTFUL AND BLUE (Dec. 22, 1926): A sparkling Matty Malneck arrangement for the debut of Crosby and Rinker with the world renowned Paul Whiteman Orchestra. After the conventional harmonizing of lyrics, from the song written by female song stylist, Ruth Etting, the boys trade off with Matty's viola. The master was pressed at Orchestral Hall in Chicago, shortly after the duo joined the Whiteman entourage on tour. The Orchestra sounds in top form, with some skillfully played piano by Harry Perrella.

The recording was well received by Whiteman fans. Crosby and Rinker brought a new and entirely different sound to phonograph recordings. Human voices interacting in a kind of simulation of musical instruments. Again, Al Rinker's voice is the most recognizable of the two, as Bing strives for a smooth and integrated blend of voices. In retrospect, it was an extraordinary recording, and considered by many to fall into the "classic" category. (*Vic. 20418-B*)

SHANGHAI DREAM MAN (Feb. 10, 1927): The first of many Whiteman recordings in which Bing, alas, is lost in the shuffle of assorted and sundry voices. A "spoof" from beginning to end, the introduction and close of this record offer some fairly authentic oriental effects. Humming nonsense lyrics, such as "...sing-a-ling-a-high-low", Bing and Al join Jack Fulton, Austin "Skin" Young, and Charles Gaylord in the vocal refrain. Unavailable on an LP, the Victor shellac is in short supply, but don't shed any tears if it isn't in your collection. Your hearing acuity is nothing short of phenomenal if you can detect Bing's voice in what is essentially an instrumental. (*Vic. 20683-A*)

THAT SAXOPHONE WALTZ (Feb. 25, 1927): An innocuous composition, written to satisfy the waltzing devotees of the Twenties. Bing crowded around the microphone with Rinker, Fulton, Gaylord and Young to provide the "doo-doo-doo" vocal doodling. The entire Whiteman Orchestra sounds uninspired...and who can blame them? The Victor card files show that Bing was a participant, but we'll have to take their word for it. Only the Crosby family back in Spokane could have picked Bing out of this one. No known LP exists. Unless you have just got to have "everything", forget it! (*Vic. 20513-B*)

PRETTY LIPS (Feb. 28, 1927): Two months after recording "Wistful and Blue", Crosby and Rinker got another chance to "do their thing", which according to Bing (as he explained their style to Whiteman during their interview) was called "hotcha-cha" and not that corny "vo-do-de-o-do" stuff being sung by other vocal groups. Whiteman recalled some twenty years later, that Bing said, "What we sing is: 'da-da-de-ump-bump'" Bing's distinctive vocal timbre emerges a bit more and can be identified more clearly from Rinker's voice. In actuality, it is the first time that most listeners can say, "That is Bing Crosby!" "Pretty Lips" has an engaging melody and provides an excellent showcase for the boys' talents. Bing has yet to be featured and, for the most part, the now famous Crosby voice did not have a clear identity of its own on record. (*Vic. 20627-B*)

MUDDY WATER (Mar. 7, 1927): Here it is! Bing's first solo recording, and what a remarkable effort it is. A veritable "smasher!" He is in excellent voice and self-assured. Imagine what the reaction must have been for those who purchased the recording and listened to that voice for the first time. Muddy Water was an excellent choice for Bing to showcase his singing talent. The range of notes is well within Bing's repertoire, which was not always the case in subsequent Whiteman recordings of the young man from Spokane, Washington. His voice, on this recording, is not made up of harsh and strident tones. Even at this very early stage of his career, he was beginning to take liberties with the verbatim, and commonly accepted, pronunciation of words in a lyric. Take note of how he pronounces the word "declare" (dee-clare). And notice how Bing's emphasis on the word "lowdown" helps convey its meaning; lyrics are not meaningless words to him. He was given strong rhythmic support by Al Armer's string bass, a pleasant change from the Whiteman penchant for using the Tuba. (*Vic. 20508-A*)

I'M COMING VIRGINIA (April 29, 1927): Crosby and Rinker now become the Rhythm Boys with the addition of the multi-talented Harry Barris. In this, their first record as a trio, they distinguish themselves with flying colors. Bing sounds as good--if not better--than he did on Muddy Water. The key is right and the voice quality could not be smoother in his opening solo. The "dah-dah-tuh-dah" scat singing of the three is spirited and very much in unison. Barris had developed his own scat technique before he met Bing and Al. During his solo act with a piano (often banging the top of

the small upright up and down as he played), he frequently forgot the words in the lyric and spontaneously created nonsense sounds. He fit in perfectly with the Crosby and Rinker routines. The hushed "hot-cha-cha" musical punctuation at the close of the song, followed by a short expulsion of breath was to become a Rhythm Boys trademark. (Vic. 20751-B)

SIDE BY SIDE (April 29, 1927): The Rhythm Boys do a novel stuttering version of the lyrics, and Bing has a brief solo with Barris and Rinker "dah-dah-ing" behind him. There is greater body and depth to their harmonizing now that a third member has been added. This recording is evidence of how effectively Barris assimilated Bing's and Alton's vocal nuances. Matty Malneck's suggestion to Whiteman for combining the talents of his hometown chum, Barris, with those of the faltering "Two Boys and a Piano" act, proved to be divine inspiration. Bing pitches his voice high and engages in some Jolson-style phrasing during his short stint as the soloist. Compare this Crosby "sound" with the two preceding records; note the quality change when he is in a higher key. The arrangement for Side by Side, and the Whiteman Orchestra's performance (particularly that of the reeds, brass and stringed bass) place this recording in an elite class. (Vic. Vic. 20627-A)

I'M IN LOVE AGAIN (May 9, 1927): Charles Gaylord, member of Whiteman's Sweet Trio has the vocal honors on this Victor release; he is backed by Fulton, Young, Rinker and Crosby (Barris seldom sang except as one of the Rhythm Boys). Bing gets a chance to contribute two solo lines, but for the most part, his is just another voice "lost in the crowd". Try as he may, Bing could not make these lyrics rhyme: "Although it doesn't matter to you, I feel like shouting 'hallelujah'". There is a bassoon interlude and a nice "bouncy" beat throughout the arrangement. Not a noteworthy Crosby effort, but it does show the Whiteman arrangers' inclination to use Bing in a solo slot, no matter how brief. (Vic. 20646-A)

MAGNOLIA (May 24, 1927): A tour de force for the Rhythm Boys! All three are given an opportunity, in solo lines, to extol the virtues of this Southern belle. The repartee exchange among the three, affords us the opportunity of distinctly hearing each individual voice. When Barris refers to "Bing", it is the very first time that the

PAUL WHITEMAN (1948): Bing Crosby is the most famous alumnus of the Whiteman band. I signed Bing as a singer 'way back in 1926, when he was just a kid collegian, with a big grin and a baritone voice that was destined to B-b-b-boo him to fame. I still get a tingle out of "Der Bingle" every time we get together. His success story is exceptional because he has invaded three tough fields - and is tops in all three. In show business, you can reach stardom in your specialty & can win public recognition for your artistry. But you slip if your personality can't keep up with your ability. You must emerge from your cocoon, like a butterfly spreading its wings. You have to be yourself.

You must live the kind of life that makes you a great personality. Bing has had lots of publicity because of his interest in golf and horses. He liked golf even as a kid. I can remember his saying that he'd like to toss \$10,000 a year to golf pros if he ever became rich enough to do so, and now he's doing it. The publicity that Bing has had is just a reflection of his personality. Publicity alone could never have built him or any other of the truly great artists who have the love of the public."



MAGNOLIA (cont'd.): crooner's name is heard on record. Bing is definitely not in a comfortable key for his baritone range. His voice lacks tone quality as he probes the high notes. Barris' voice predominates when all three Rhythm Boys are singing together. They emerge as separate and distinct personalities on Magnolia. It is safe to assume that by now the new musical phenomenons had begun to pick up an enthusiastic following of young "pop" and jazz fans, who had access to those wonderful spring-wound phonographs. (Vic. 20679-A)

MISSISSIPPI MUD (June 20, 1927): Composed by Harry Barris and Jimmy Cavanaugh, this song was to become synonymous with the Rhythm Boys. Written in a proper key for Bing, the lower register and the vocal results speak for themselves. Engaging in some negro inspired doggerel, the boys continue the style of banter they introduced in Magnolia. Their format consists of Bing rendering the song's lyrics, while Barris and Rinker lend moral support, with a dash of "scat" thrown in for good measure. All seem "right at home" with the song--and why not?--Barris wrote it for them. Bing gets down to some really deep notes with "Lordy, how they play it...Boy, they really sway it!", followed by some of the same, "Say, that music thrills me...Boy, it nearly kills me!" Great stuff! Now, we are able to hear the full character of that Crosby voice. It is interesting to hear how all three voices can be identified during the close harmony. No one single voice predominates the others. Bing's baritone is very much in evidence during the blending of voices. Harry "Little Mr. Show Biz" Barris pulls out all the stops in his scat choruses, and we get a reasonably good sampling of his incredible energy and drive. (Vic. 20783, 24240)

SWEET LI'L--AIN'T SHE SWEET (June 20, 1927): Step right up, folks...you get two songs for the price of one! Barris wrote the less familiar Sweet Lil, and songwriters Milton Ager and Jack Yellen penned the popular companion piece. Bing and Harry start the record off in a dialogue that almost sounds ad-libbed. Afraid there isn't much substance to poor Sweet Li'l, except for the fact that she gives the trio a chance to talk to one another, sing a few melodic bars, and scat around a bit. Bing, again in a higher-than-normal key, loses some of his mellowness, but he manages to rap out a very fine cymbal accompaniment. In the second tune, considered to be one of the most representative songs of the era of bootleg gin and flappers' rolled up hose, the Rhythm Boys have a number tailor-made for their breezy and carefree style. They romp through the second chorus with those captivately unique vocal effects. Listen to Bing get down to some amazing low notes, as he simulates the sound of a tuba in the rhythm section of an orchestra. The Rhythm Boys, however, did not attempt to reproduce the exact sounds made by musical instruments--as did the Mills Brothers, a few years later; their contrived vocal sound effects were orchestrated in much the same manner as an arranger for a band would do it. (Vic. 20783, 24240)

MY BLUE HEAVEN (July 6, 1927): Paul Whiteman's version of Gene Austin's great hit of the Twenties, finds Bing being elbowed to the rear of the assembled male chorus. Jack Fulton, alternating as trombonist and singer for the Orchestra, ascends into outer space with his exceedingly high tenor voice, which was the rage at the time (i.e. Nick Lucas, Gene Austin, Cliff Edwards, etc.) The lyrics are liberally interspersed with Fulton's "dah-dah-ing" of the melody. His final note on the word "heaven" could have shattered glass. Bing may be there among the "doo-dooing" chorus, but you will need nothing short of an affidavit to prove it. (Vic. 20828)

THE FIVE STEP (Aug. 16, 1927): It didn't catch on like the Charleston or Black Bottom, but The Five Step had a Twenties beat and a certain charm of its own. The two Dorsey brothers are in Whiteman's orchestra now and contribute their particular brand of professional musicianship to the recording session. The Rhythm Boys, with Barris dominating, strut their stuff with some less than profound lyrics. Bing grabbed the microphone, and in a husky voice that feigned a negro dialect, he exclaims: "I've got the shoes...you've got the shoes...all God's chillun got shoes...can do it!" Amen, brother! (Vic. 20883-B)

THE CALINDA (Aug. 19, 1927): Bing's vocal on this record is nothing short of a major disaster. It is barely recognizable as the Crosby voice. He is straining to reach the notes and the vocal cords sound thin and enervated. His enunciation of words is not up to his standards and much of the lyric is incomprehensible. Why Whiteman ever chose to record this song, taken from the musical review "A La Carte", will remain as one of life's inscrutable mysteries. Composed by Herman Hupfeld, who also wrote such disparate tunes as "When Yuba Plays the Rhumba on the Tuba" and "As Time Goes By", The Calinda conjures up West Indies voodoo rites, with some Halloween hobgoblins thrown in for good measure. If this isn't the worst record that Bing ever recorded, then surely it should receive honorable mention. (Vic. 20882-A)

IT WON'T BE LONG NOW (Aug. 20, 1927): This arrangement starts off rather plaintively and then suddenly jumps into some pretty frantic jazz. Basically, an instrumental (as a significant number of Whiteman records were) the Rhythm Boys provide a brief vocal interlude. Bing's voice is difficult to pick out of the trio, but he does come in for a couple of scat "riff shots". When all is said and done, a rather pedestrian performance for the boys, but worth the record search for collectors who covet Rhythm Boys material. (Vic. 20883-A)

OOH! MAYBE IT'S YOU (Aug. 22, 1927): Not a great deal to evaluate on this one. There is much "oo-ing", "you-ing" and "blue-ing" by Austin "Skin" Young and friends. This happens to be another of those "doubtful" Crosby recordings. But it is all academic, since it is impossible to isolate Bing's baritone voice from other males in the singing group. There is a nice Henry Busse muted trumpet passage, and Mike Pingitore can be heard throughout the record, beating his banjo to a pulp in the rhythm section. If you like Whiteman stuff, get it...but if it's Bing's voice you want to hear: forget it.

MISSOURI WALTZ (Sept. 21, 1927): One of the venerable old standards that later became associated with President Harry Truman's piano playing in the White House. Bing and Al Rinker presumably joined Fulton, Young and Gaylord in the "dah-d'dah-d'dah" harmonizing. But, again, Bing's presence in the group cannot be proven--and only those with vivid imaginations will try to convince you that they hear his voice on this record. It can be done, but you have to hold a conch shell to your ear to do it. (Vic. 20973-A)

That's Grandma (Nov. 11, 1927): A veritable blockbuster, written by Harry Barris, with an assist from Bing. At last, after several months of "slim pickin's", the Rhythm Boys are showcased on a recording that nearly ranks in the same class as Mississippi Mud. Bing, Al and Harry all excel, and make no mistake, were really "primed" for this one. They get a chance to "ham it up" with impressions of Billy Jones and Ernest Hare, (The Happiness Boys), comedian Eddie Cantor, and Moran and Mack (The Two Black Crows). There is a lack of pure tone in Bing's voice--a croaky kind of "rough edge"--that suggests misuse of the vocal cords over a prolonged period of time. The ensemble singing by the boys is excellent--in both categories of straight harmonizing and scatting. Most of the solo lines are sung by Barris, but Bing's husky baritone is heard coming in and out of the lyrics. It's a happy song...you'll like the old gal! (Vic. 27688-A)

MISS ANNABELLE LEE (Nov. 17, 1927): This record is a prime example of Bing singing in a key more suited for a tenor. He is "reaching" and the result is a tenuous, strained quality. For comparison's sake, listen to some of his earlier efforts in which he is singing in a lower key. There seems to be little question as to whether Bing was abusing his voice during this period. Forced to sing in a key higher than B flat, excessive use of the vocal cords, and insufficient rest were all contributors to Bing's harsh quality. The Rhythm Boys efforts are strictly top drawer. Imitators were beginning to spring up all over the place, including a group in Ben Bernie's Orchestra. The boys did well by Miss Annabelle Lee and her composer, Lew Pollack, who also popularized two other attractive young ladies from the Twenties, namely "Diane" and "Charmaine". (Vic. 21104-A)

CHANGES (Nov. 23, 1927): An especially significant recording in the Crosby career, since it was Bing's first session with the legendary Bix Beiderbecke, and the brilliant and innovative arranger, Bill Challis. (both men had recently joined the Paul Whiteman Orchestra) Challis gave Bix 16 bars of muted cornet that had Tommy Dorsey so excited after the first take that he rushed over to Bix and begged him not to do anything different--not to change one note--because it was so sensational. Bix being the true jazz musician that he was, couldn't remember exactly what he had played, so it was never quite the same on subsequent takes. The arrangement called for the Sweet Trio (composed of Fulton, Young and Gaylord) to sing the first 16 bars, followed by the Rhythm Boys holding forth in their contrasting style through the bridge, with the Sweet Trio returning to complete the Chorus. Bing steps up next with a few bars of that husky baritone of his, as both trios combine their talents, in anticipation of the aforementioned Beiderbecke cornet solo. Take note of how Bing stretches out the vowel "a" in both "weathermaaaaan" and "Dixielaaaand"; another example of his development of the technique of lyric stretching or word elongation, which was to become a Crosby trademark. (Vic. 21103-B, 25370-A)

MARY (*What are you waiting for?*) (Nov. 25, 1927): On this last recording for Bing in the year 1927, there is plenty of fine brass on the Matty Malneck arrangement, which featured the different horn styles of Henry Busse and Bix Beiderbecke. "Changes" and "Mary" signified a Whiteman trend away from the early and mid-Twenties sound to a new era of more freedom and less stereotyped regimentation in dance band orchestrations. This is Bing's first solo shot (without the support of Barris and Rinker) since he was featured, eight months ago, on "Muddy Water". Still straining much of the time with uncomfortable notes, Bing is unable to display that mellifluous baritone voice. He is introducing a style of lyric reading that approaches that of the common man or the guy next door. There are several examples in this song where Bing drops the final "g" in words ending in "ing" (waitin', thinkin', buzzin', tumblin'), as he strives for unpretentious pronunciation. There is more lyric stretching as he elongates "Mary", until it comes out sounding something like "Maaa-haaaa-haaaary". (Vic. 21103-A, 26415-B)

OL' Man River (Jan. 11, 1928): Bing gets a tremendous "break" when he is selected to sing one of the hit songs from the Jerome Kern and Oscar Hammerstein smash musical, "Showboat". Whiteman's conversion of a somber and highly dramatic song into a bouncy dance orchestra arrangement was a courageous, if not foolhardy, act in itself, but to assign one of the Rhythm Boys to sing the lyrics was nothing short of blasphemy. In reality, it was a decision consistent with "Pop's" ambition of transforming the more serious music to a mode or style that would appeal to the average person. Bing is given a key more to his liking and he rises to the occasion. Johnny Mercer recalled that as a teen-ager, he listened to this record and became an instant Crosby fan. Bing sang with a sensitivity that embraced both the music and the words. Now we hear the Crosby voice when it sounds rested and the arrangement is compatible with his range. Only at the very close of the vocal, on the lines "...but Ol' Man River keeps rollin' along!", is he forced to reach out for notes that nearly elude his grasp. (Vic. 21218-A)

FROM MONDAY ON (Jan. 12, 1928): Another Barris-Crosby collaboration produced a tune that caught on with jazz groups in pre-Depression days. Although Al Rinker usually accompanied the Rhythm Boys on piano as he sang along during their recording dates, Barris stroked the "88's" for this number. The reasons may have been because Barris had written the melody and that Rinker was to have one of his rare solo opportunities. This record should be of considerable interest to all Crosby fans and collectors, inasmuch as it is the very first recording on which Bing whistles. You can hear him very clearly whistling behind Rinker's solo. Barris came "out of the chute", for the second chorus with such a burst of energy and volume that he must have scared the Victor recording engineers out of their wits. What follows is some of the finest scat-harmony you are likely to hear. Bing is heard doing some low note "b-b-booin'", that sounds as if it came straight out of the rhythm section of an orchestra. It's enough to make one shout, "Hey! Hey!". (Vic. 21302-A, 24349-B)

MISSISSIPPI MUD (Jan. 20, 1928): The second time around on "MM", finds Bing doing the solo honors without an assist from his two cohorts. It was to be the first time that Bing recorded for another orchestra since joining Whiteman in 1926. Frankie Trumbauer, the brilliant saxophonist, although on the Whiteman payroll, would occasionally cut a few sides for Okeh Records (most of the sales were for less than 5,000 copies). On this particular recording date in New York City, in a studio that had been well padded to create a "dead" or non-reverberant sound, Trumbauer hired some of his pals in the Whiteman Orchestra (including Bing) to cut the wax. They recorded both "Mississippi Mud" and "From Monday On", but all takes (much to the dismay of Crosby collectors) of the latter song were unacceptable and thus unissued. There is some opening patter between Bing and Trumbauer that sounds as if it came straight off a minstrel show; nevertheless, it is a real joy to hear these two fine artists exchange banter. Both Matty Malneck and Bix Beiderbecke are heard to advantage. What follows is a quote from the album set, The Giants of Jazz:

"Mississippi Mud...is in the band key of E flat, which would have scaled the melody too high for Bing's baritone. He solves the problem in a jazz singer's way--by building the entire chorus around what might otherwise have been second and third harmony lines. Compare for example his treatment of the words, 'What a dance/do they do/Lowdy, how I'm tellin' you' with the melody as played more or less straight in the final ensemble by Bix. Crosby, by his own admission, was heavily influenced at this point by his association with Bix and Tram, and this vocal shows it."

And so it was, by this device of singing harmony lines that Bing could bring the notes down to where he could master them in a natural and unforced delivery. This recording is vintage Crosby at his very best. (Okeh 40979)

MAKE BELIEVE (Jan. 27, 1928): Bing's treatment of this beautiful ballad from "Show-boat" has its admirers among Crosby collectors, but the author does not believe that it quite measures up to Ol' Man River. Young Bing was forced to reach up for too many notes beyond his range, in this Ferde Grofe arrangement. This recording is one of a great many, in which you can compare the "two Crosby sounds": one in which he is trying to hit those elusive high notes, the other in which his husky baritone caresses the notes of optimum range. Steve Brown's work on the string bass is worth mentioning, as it provides contemporary rhythm to enhance the vocal. The "missed note", staggered beat of the orchestra near the conclusion of the arrangement is interesting and provocative. (Vic. 21218-B, 25249-B)

POOR BUTTERFLY (Feb. 7, 1928): This recording will be remembered as one of the most popular Whiteman releases. Jack Fulton left his trombone in the brass section and came down to the mike to do his "dah, dah, dah, dee" vocal. Bing is alleged to be in the "moaning" male support group, to back Fulton musically and render first aid in the event the tenor got a nose bleed from trying to hit one of those stratospheric high notes he was so famous for. Not a very important entry in the Crosby discography. If you can hear Bing's voice, congratulations for the power of positive thinking. (Vic. 24078-B)

THERE AIN'T NO SWEET MAN (Feb. 8, 1928): In the Twenties, it didn't seem to make any difference if males sang songs written for females or vice versa. Bing tackles one of the most memorable laments ever written for a blues singer. Arranged in the key of F by Tom Satterfield, a pianist/arranger for Whiteman, Bing is at a distinct disadvantage, but he attacks the song with plenty of drive and confidence. There's lots of moral support from Rinker and Barris, with their scat and harmony assists, and the Sweet Trio of Gaylord, Fulton and Young, heard humming in the background. This is an outstanding Whiteman jazz record, with Beiderbecke and Trumbauer getting in plenty of hot licks. They both preferred playing this kind of modern jazz than they did the more prosaic fox trot dance music. For a comparison of purity of tone, listen to Bing's first few

THERE AIN'T NO SWEET MAN (Cont'd.): bars: "Shakin' like a leaf on a tree, that's comin' loose from the stem. Shakin' like a leaf on a tree, because I'm comin' loose from my man." Now, note what happens to Bing's effortless quality as he forces his voice to make those higher notes that follow. His phrasing and style is incomparable. Bing Crosby has developed into a first rate singer of jazz ballads. An unusual anomaly is that the final word in the title phrase "There ain't no sweet man worth the salt of my (tears)" is never sung, but is supplanted by scat effects. (Vic. 21464-A, 25675-B)

SUNSHINE (Feb. 13, 1928): This is an Irving Berlin song with a philosophical bit of advice to look on the bright side of life and apply some sunshine (or positive thinking) when adversity comes your way. Bing sang variations of this theme throughout his fifty-year career. Backed by the entire Whiteman Orchestra, plus Fulton, Young, Gaylord and buddy, Al Rinker, Bing brought his own inimitable style to a song sung by many popular vocalists of the period, including a hushed version by "Whispering (and be sure to roll those 'r's") Jack Smith. The key of C arrangement could have been lower, but Bing surmounts this almost constant obstacle by his fresh approach to the song. He gets down to where the altitude is comfortable on the line "pounding at your heart", but the exertion to reach up again for the higher notes robs his rich voice of much of its sonorous quality. (Vic. 21240-A)

FROM MONDAY ON (Feb. 13, 1928): Matty Malneck, as a favor to Harry Barris, a friend from youthful days in Denver, arranged the tune for full orchestra; you will recall that the first recording was by the Rhythm Boys on January 12th. The Whiteman band made three valiant attempts at a satisfactory recording on this date, but only the third version was issued, and not until the year 1941. The third take featured the extraordinary brass combination of Bix Beiderbecke and Jimmy Dorsey (this is no typographical error) on cornets, with Charlie Margulis on trumpet. Harry Barris was given the honor of playing the piano for his own composition, replacing Roy Bargy. The good old Sweet Trio starts off, with Al Rinker and Bing joining forces for some scatting, and then Bix breaks in with a declamatory high B-flat, announcing a full-chorus obligato. Experimenting with his rapidly developing style, Bing resorts to a Jolson cry, intermixed with his own phrasing. More to come "From Monday On"! (Vic. 27688)

MISSISSIPPI MUD (Feb. 18, 1928): Bing really got stuck in the mud, with yet another version of the song. This recording marked the third time that Bing recorded Barris' tune, but only the first with the complete Whiteman Orchestra. Collectors note that it is also the very first recording that Bing made with a female vocalist. Someone came up with the bright idea that a brassy song stylist, named Irene Taylor, should be featured as soloist. Taylor made other records for Whiteman, but it appears that little is known about her. Both of the Whiteman trios are heard in the arrangement. Bing is in excellent voice for his limited input to the festivities. Harry Barris goes absolutely "wild" with a sudden burst of scat soloing that makes one wonder if he has completely blown his mind. One almost expects to see two burly attendants in white jackets, hauling him off to Bellevue. The cornet solo is unmistakably Bix in his prime. (Vic. 21274-A, 25366-B)

FROM MONDAY ON (Feb. 28, 1928): As mentioned previously, this was the final attempt to produce a satisfactory recording of this song. Jimmy Dorsey, who had played cornet on the February 13th session, had now left Whiteman, as had brother, Tommy, a short time before. Dorsey's part was taken by Bill Rank on Trombone, sitting in with Bix and Charlie Margulis. By this date, the Whiteman musicians had gained a great deal more confidence with Malneck's arrangement. The sixth take was the one immediately mastered and issued, although the fourth take was subsequently issued in the year 1936. Detractors of Whiteman, who claim his orchestra did not play jazz, should listen very carefully to this record. Most of the credit for this image change should go to Bix for the influence he had on the band. Bing's solo is almost identical to his earlier one. (Vic. 21274-B, 25368-B)

HIGH WATER (Feb. 28, 1928): The dramatic reading by Bing on this release is sheer Jolson. This fact was pointed out to the author a few years ago by Gordon Wall, one of the senior statesmen in Bingdom. This recording affords us the opportunity of comparing the Crosby speaking voice with the singing one. Composed in the vernacular of a negro spiritual, the melodramatic soliloquy drew upon his substantial experience in the rhetoric classes at Gonzaga, during his high school and college days. The first verse and chorus are sung in a straightforward manner, with Bing sounding as if he had taken the oath to convert to tenor. Although one must admit that the reading is a bit overdone by today's standards, it nonetheless reveals the inherent dramatic ability of one Harry Lillis Crosby. Tommy Sattelfield's arrangement called for Bing to suddenly shatter the mood and swing into a jazzed up final chorus, as part of the old show biz "shtick". Now we hear pure, unadulterated Crosby. The word "roll" becomes "roe-hole", with Bing stretching the word. Not released until November 29, 1929, the Victor files show that the record sold only 4,904 copies. No doubt the stock market crash on Wall Street had a little something to do with that. (Vic. 35992-A)

WHAT PRICE LYRICS (March 1, 1928): Adapting the title no doubt from the 1926 silent movie, "What Price Glory", Barris and Crosby, with an assist from Matty Malneck, write themselves a perfect vehicle for the Rhythm Boys' special kind of razz-a-ma-tazz vocalizing. Bing is featured in this romp, in which all three Rhythm Boys have speaking lines and solos. Each member of the trio is referred to by their first name. The premise upon which the song has been written is that Bing has composed a tune with a satisfactory melody, but he can't seem to come up with the proper lyrics. About the best that Bing can do is rhyme "moon and spoon" and "true and blue", so he asks Barris and Rinker for help. About all he gets in return is some fancy scat singing. The Rhythm Boys normally provided their own accompaniment with Rinker and/or Barris on piano, and Bing tapping out rhythm on a lone cymbal. A viola and guitar were added in this arrangement for a transitional interlude. There is a kind of rehearsal feeling to this record, as if one walked in on the boys during a "run through". Their fans must have loved it. (Vic. 21302-B, 24349-A)

I'M WINGIN' HOME (March 12, 1928): Fulton, Young, Gaylord and Rinker join Bing at the recording microphone for another one of those "after-all-is-said-and-done,-I'd-rather-go-back-to-my-old-hometown" kind of songs. While Bing sings in a high key, the others are heard quietly humming in the background. Then, with roles reversed, Bing gets the nod for some of his fine scat singing behind the quartet's lyrics. Closing off with the original approach of Bing out front again, the support group returns to humming. Agreed that it is not in his most preferred key, nonetheless Bing's voice sounds rested and his quality is acceptable. The only thing missing is that wonderful Crosby lower resonance. (Vic. 21365-A)

METROPOLIS, Part Three (March 14, 1928): A major serious work by Ferde Grofe, premier arranger for Whiteman, who is perhaps best known for his majestic "Grand Canyon Suite". Part three, of the four-part epic includes some "incidental singing" by every one in the orchestra who carried a tune, with the exception of Barris. Incidentally, Barris assisted Grofe in writing some musical sketches for this progressive piece of modern classical music. No less than twenty-three Whiteman musicians assembled at the New York Victor recording facility in Leiderkranz Hall. The grand sum total of vocalizing consists of approximately forty seconds of "doo-doo-duh-doo's". Don't expect to walk away whistling the melody...and, by all means, don't expect to hear Bing's voice! (Vic. 35934-A, 12")

LOVABLE (March 15, 1928): This Richard Whiting composition has some excellent sax on a Bill Challis arrangement. Although the recording was issued in England in 1928, it didn't get into U.S. record stores until thirteen years later (1941). The words "Not fit to use; surface noise too bad" appears on a Victor test pressing of the number. Bing's solo is pleasing to the ear, but he is in E-flat, instead of B-flat. He continues to elongate words by singing the phrase "dr-uh-hives me wild". "Lovable is

LOVABLE (Cont'd.): as representative of Bing's singing style at this point in his career as you are likely to find. He was far from being a national celebrity in 1928, but he was already picking up a loyal following, particularly among young adults. (Vic. 27685-A)

MARCH OF THE MUSKETEERS (March 16, 1928): With all of the swashbuckling bravado of a Douglas Fairbanks movie, the King of Jazz and his gallant men recorded this stirring song of heroic comradeship. Bing gallantly exhorts the assembled musketeers to perform daring deeds, as he sings the verse to the Rudolf Friml melody. Austin "Skin" Young (who could do a great Jolson), Charles Gaylord, Al Rinker, Jack Fulton, Boyce Cullen and a delivery boy from the corner delicatessen, were all enlisted to provide stout-hearted support for Bing in the song's chorus. Alas, Bing's voice becomes lost in the sweating, chanting mob, never to surface again during the recording. Seriously, Bing's spirited and "internalized" approach is most effective, displaying his maturation and development as a soloist after only a little more than one year with Whiteman. (Vic. 21315-B)

I'M AFRAID OF YOU (April 21, 1928): There's not much to cheer about in this song with its trite lyrics. Bing must have been standing on his toes at one point, trying so hard to reach a note that his voice nearly "cracks". It seems a shame to listen to Bing striving so hard to hit notes in a tenor range, while that delightful baritone timbre lies dormant. About the nicest thing one could say about this song is that the melody does have a certain charm about it; the Tommy Satterfield arrangement is dull and lacks inspiration. Take four of "I'm Afraid of You" was released in 1928, while Take three was kept in the vaults until 1941. (Vic. 21389-A, 27685-B)

MY PET (April 22, 1928): An absolute "bell ringer" of an arrangement by Bill Challis, an incredibly talented man, who was helping to change the sound of the Whiteman Orchestra. Frankie Trumbauer on his C-melody saxophone, with Bix and his cornet leading the brass section, are the featured instrumentalists. The vocal refrain begins with some smooth harmony by Crosby, Fulton, Gaylord, Young and Rinker. Bing comes through with a mix of a few words at a time, broken up with some short bursts of scat singing, while the rest of the gang chime in. He, then, takes the lead with the group in the finale of this 1928 hit. Altogether, an outstanding effort by arranger, musicians and vocalists. (Vic. 21389-B, 27686-B)

IT WAS THE DAWN OF LOVE (April 22, 1928): Fred J. Coots, Brooklyn born composer, is credited as writing this song. Coots began playing piano in early childhood, wrote original compositions as a boy, and in his early twenties composed the musical scores for many Broadway hits. Although "It Was the Dawn of Love" is no award winner, Coots is better known for such outstanding and memorable ballads as "You Go to My Head", "A Beautiful Lady in Blue" and "Love Letters in the Sand". Roy Bargy and Lennie Hayton share the piano bench, to produce some lovely Steinway sounds, prior to Bing's solo. His voice appears to be in fine shape, and for the most part, free of stress. When Rinker, Gaylord and Young join in for some harmony, Bing's voice can be detected clearly from the other three. Collectors, you will want this song because it is yet another early sample of the young crooner's whistling ability. Take two of this session was issued on July 13, 1928, and miraculously, takes one and three appeared on an long playing album, Broadway 102, produced by a collector in Michigan. "It Was the Dawn of Love": a tune seldom recalled, but with some good Crosby that warrants an occasional replay from time to time. (Vic. 21453-A)

DANCING SHADOWS (April 22, 1928): A bit of "cotton candy" (not much substance), with Crosby, Rinker, Gaylord and Young all "oooo-ing" in the background for a mere twenty seconds on the entire side. If you enjoyed "The Wedding of the Paper Doll"--and you dig the same notes being played over and over in infinite variations--then, this will surely be "your cup of tea". Trumbauer and Beiderbecke must have played this entire session with wads of cotton stuffed in the ears. (Vic. 21431-B, 27687-B)

LOUISIANA (April 23, 1928): In a three hour recording session on the afternoon of April 23rd, the Whiteman Orchestra mastered two sides, "Dixie Dawn" (with a "Skin" Young vocal), and "Louisiana", which featured Bing and the Sweet Trio. By any standard of quality measurement, this recording must be ranked among the very best of the orchestra's jazz-styled releases. Another tribute to the genius of Bill Challis. Bing is superb in his "laid back" approach. His "...I do do declare-hair" lyric "stretch" is now uniquely Crosby. The phrase "I'se just a little child" is an example of the songwriters' penchant for introducing negro pronunciation and idioms into their lyrics for authenticity's sake. The Sweet Trio provide a pleasant, unobtrusive backing for Bing. Bix (cornet) and Irving Friedman (clarinet and tenor sax) are spotlighted in this arrangement. An absolute "must" for Crosby fans. (Vic. 21438-A, 35369-A)

GRIEVING (April 24, 1928): Speaking of grieving or mourning, this record is a good candidate for wringing one's hands. Sorrowfully, a real "nothing" for collectors. Bing, Alton Rinker and Charles Gaylord join their collective baritones for the last few bars of the recording, in support of Jack Fulton's soft, fragile tenor. If this should never appear on an Lp, please don't despair. It is of no consequence. Who cares if the girl in the song walked out on this guy without even saying "goodbye" or explaining "why"! The Whiteman musicians broke for lunch after recording this dirge-like number. Let's hope it didn't completely ruin their appetites. (Vic. 21678-A)

DO I HEAR YOU SAYING (April 24, 1928): One of the lesser known Rogers and Hart collaborations. It was during this recording session that a violent argument took place between trumpeter Henry Busse, who had been with the Whiteman Orchestra since the early Twenties, and "Pops". The confrontation had been building up for some time. Whiteman arrangers had been featuring Beiderbecke soon after he joined the band. The "old style" playing, Busse had been smarting over this preferential treatment and it had become a real "ego" issue. Whiteman lost his temper and fired both Busse and the drummer, Hal McDonald, right on the spot. Busse was destined to go on and form his own orchestra, which, of course, featured the muted trumpet sound he had popularized. A trio composed of Bing, Rinker and Gaylord were assigned the vocal honors (Fulton had returned to the brass section and his trombone, after his "Grieving" stint). There is some awfully nice saxophone by Frankie Trumbauer, if you can aurally shut out Pingitore's incessant banjo strumming. (Vic. 21398-B)

YOU TOOK ADVANTAGE OF ME (April 25, 1928): A Rogers and Hart classic that became the standard from Tin Pan Alley. This fast tempo arrangement is highlighted by 32 bars of Trumbauer and Beiderbecke engaging in a saxophone and muted-cornet duet, in which they often chase and respond to one another as jazz musicians are wont to do. Bing, flirting up somewhere around D-flat, comes through with another sterling performance, catching the mood set by the two men in the orchestra he admired so much. This recording, in fact, is one of the better examples of how Bing was influenced by Beiderbecke. It is interesting to note that the range of the cornet is almost exactly the same as the range of the human voice. The trumpet, when it came into popularity, gave greater exploitation of musical notes. Bix stuck to his cornet. The long standard-Victor-Whiteman recording contract expired after this record was made. Victor, knowing that they would be losing the orchestra, had scheduled no less than thirty-two sides in a period extending from January through April of 1928. When one considers their public performances, plus this excruciating recording schedule, it is a wonder the Whiteman band didn't collapse. (Vic. 21398-A, 25369-B)

LA GOLONDRINA (May 12, 1928): After much publicity, and the introduction of the now familiar "Potato Head" Whiteman caricature record label, "La Golondrina" was issued as the first Columbia Records/Paul Whiteman release. Listed as an "instrumental", there is some "muted" chorus humming in a portion of the Ferde Grofe arrangement. Bing cannot be identified with the volume cranked up 100 decibels. (One illustrious Crosby collector refers to the name of this song in terms of a "sound-alike" social disease) No comment. (Col. 50070) 12"

CONSTANTINOPLE (May 17, 1928): Most Crosby collectors believe that it is highly unlikely that Bing participated in this recording. It does appear, however, that every other singer in the Whiteman aggregation was mustered in for service. The only reason most discographies include "Constantinople" is because, as with others, there is a faint element of doubt. The song was one of the most successful novelty records issued by a record company in the 1920's. Harry Barris, who seldom sang outside of the Rhythm Boys releases, was one of the featured vocalists on the record. Singing, as an impersonation of school boy dunce, Tommy Tompkins, Barris' "Huck Finn" voice was perfect for the part. Thirty thousand copies found their way into record buyers' homes. (Col. 1402)

LA PALOMA (May 21, 1928): Companion side to La Golondrina, and both poured out of the same mold. You have got to like saccharine violins, muted trumpets, electric steel guitars and clinking castanets to appreciate this vision of a castilian paradise. Unfortunately, neither "La G" or "La P" have weathered the passage of time very well. But they do tend to rekindle memories of days long ago in our past, and for that reason should not be looked down upon with total disdain. Classified as an instrumental, by paying strict attention, you can hear male voices making soft "bum, bum--duh, dut, tah, bum, bum--etc." sounds behind the music. If Bing had to rely on his participation in arrangements like this one, his career would have soon come to an ignominious end. (Col. 50070)

EVENING STAR (May 21, 1928): Roy Turk and Fred Ahlert, composers of this song, are the same two men who wrote Bing's perennial theme song, "Where the Blue of the Night Meets the Gold of the Day". Tommy Satterfield's arrangement called for some overly dramatic passages, replete with militant trumpet blasts, in a song that was meant to be whimsical and low key. The Sweet Trio backs Bing's abbreviated solo, sung in a key which compels him to reach out to the upper limits of his laryngeal apparatus. Here is another song with lyrics written for the female of the species. Bing singing, "My life is an empty shell without him", might cause some eyebrows to be raised in today's sexually liberated society. Perhaps in the Nineteen Twenties, copyright laws that protected composers was interpreted to mean stringent adherence to the verbatim reading of song lyrics. A more logical conclusion is that there was a naiveté to the conforming to established sexual roles. "Evening Star" is a far distant twinkling light in the vast and brilliant galaxy of Crosby recordings. (Col. 1401)

GET OUT AND GET UNDER THE MOON (May 22, 1928): This pressing is solid proof that when you combine the talents of extraordinary composers, arrangers, musicians and vocalists, the result is a superior recording. The euphonious sounds produced by the Paul Whiteman Orchestra were by no means coincidental to the handsome salaries paid the many fine musicians. These men were--and make no mistake about it--the very best in their chosen profession. They were considered to be the number one popular dance orchestra in the United States, if not the world. In "Get Out and Get Under the Moon", Harry "Goldie" Goldfield does a muted trumpet solo ala Henry Busse. Four violins are joined by a baritone sax. The brass and reed sections drive the notes right off the sheet music, while the rhythm section (consisting of a string bass, banjo and tuba) maintain a steady cadence. Many years later, Bing spoke of the influence this orchestra had on him as an impressionable young singer. This particular recording session is confirmation enough. Bing is swept along by the individual and collective performances of these enormously gifted men. He comes in on cue and his voice perfectly matches the intensity and exuberance of the music being performed. The key is higher than he would like it to be, but who cares...he is singing from the heart...and there is "magic" in the voice. (Col. 1402)

'TAIN'T SO, HONEY, 'TAIN'T SO (June 10, 1928): "Hey, people, you should come to Arkansas (pronounced ar-can-saw)...meet a friend of mine, old aunt Phoebe Law." Bing comes in cold at the very start of the record, without benefit of any intro. Most unusual for Whiteman arrangements, which normally "sandwiched" vocalists somewhere in the middle of a song--a convention used by most bands of the period. This song was written

'TAIN'T SO, HONEY, 'TAIN'T SO (Cont'd.): by Willard Robison, who as a youth, organized his own unit, the "Deep River Orchestra", and traveled extensively, playing his own interpretations of negro spirituals. The fact that Bing was given special privilege by introducing the first sound on the record, is significant of the "status" he now held, and the esteem he now was shown, by Whiteman and arranger, Challis. Bing did not let either down. However, there were several trials and tribulations before the number was accepted for mastering. Interviewed years later, Challis recalled: "Bing had to start cold on a concert "A". No intro, nothing. He kept losing the note, making false starts. Finally, somebody turned up a dime-store pitch pipe and gave him his note just before we started. That fixed him up." Actually, Whiteman began recording "'Taint so" on May 21st, but after fouling up four takes, they called it a day. Then, only two days later, three more takes ended in failure. At long last, after a three week hiatus from the piece, they got a "keeper" on the ninth take of June 10th. Whatever the frustrations, the agony was well worth it. There are 24 bars of some of the most creative Bix on record (8 of them muted), and 16 bars of Frankie Trumbauer making a bassoon sit up and talk. When you listen to Bing sing the opening verse, take note of the key and how smooth and mellow is the Crosby voice. If you have ever studied Bing's mannerisms, you can almost see him shaking his head and upper torso ever so slightly from side to side, on the phrase "...when troubles get you down." Oh, yes, the word "so" becomes "so-ho" in Bing's vernacular. By all means, if you haven't got this recording, sell the family jewels to get it! (Col. 1444)

I'D RATHER CRY OVER YOU (June 10, 1928): The vocal refrain begins with the Sweet Trio of Gaylord, Young and Fulton, sounding as if they had just had "one for the road" and were about to launch into a chorus of "Sweet Adeline". They, then, lend Bing some harmonic assistance for his solo. It is all very strange, listening to these "straight" singers, bouncing along in the Rhythm Boys style. Two reputable discographical sources support this writer's contention that only Gaylord, Young and Fulton were involved in this recording session with Bing. On a previous attempt, on May 22, 1928, three successive takes were rejected. Barris and Rinker are listed as being present on that date, but not on June 10th. What sounds like Barris at the end of the vocal, is very probably the voice of Austin "Skin" Young. What is your opinion? Bing comes in on such an incredibly high series of notes, that it almost borders on the falsetto. Unable to use the richness of his lower range, tonal quality suffers and, as a consequence, his performance is undistinguished. The Whiteman Orchestra, with Bix and Trumbauer, in short instrumental solos, is splendid. (Col. 1496)

I'M ON A CREST OF A WAVE (June 17, 1928): Ferde Grofe used his musically creative skills, in this arrangement, to give one the feeling of storm-tossed ocean waves. Some might criticize it for being overly orchestrated and in competition with the vocal, but Grofe was concerned with the general effect he was trying to achieve. He even used the vocalists to simulate wind sound effects. Bing's microphone for the verse was not favored over the orchestra, and, as a result, we get a sense of him bobbing about on a small craft, in the midst of a raging storm. His voice is much more distinct during the chorus that follows. Bing's boat is a bit overcrowded with Young, Fulton and Gaylord also aboard. Bing must have gotten too much of that sea breeze, because if you listen closely, it sounds as if he is nursing a cold. Some of the notes he was expected to hit, particularly the title phrase, "I'm on the crest of a wave", would give an operatic tenor a double hernia. And, yet, listen to the resonant clarity of tone on lines such as "...I couldn't win" and "...here I come, rolling in...with oceans of kisses and oceans of love". That voice, in its proper register, was magnificent! (Col. 1465)

THAT'S MY WEAKNESS NOW (June 17, 1928): A great favorite among recording artists of the day. Written by Bud Green and Sam Stept, who also collaborated on "I'll Always Be In Love With You". After over three months without a record release, the Rhythm Boys return with the Whiteman Orchestra and don't disappoint. There is very little scatting or vocal innovation, but the close harmony rates among their very best. Ar-

THAT'S MY WEAKNESS NOW (Cont'd.): ranger, Tommy Satterfield had Beiderbecke's cornet jumping in and out, sharing the verse with Frankie Trumbauer's C-melody sax, and the Rhythm Boys. Bix then alternates with Irving Friedman on tenor sax and Trumbauer's sax, in response to the vocal trio's repeated "Shheee likes:" through the chorus. Bix leads a 16-bar "arranged Dixieland" ensemble in the last chorus, with the Rhythm Boys "wrapping it up" by singing the song title. Another fine recording to cherish in your memory album of Bing's early years with Paul Whiteman. There were a host of record collectors in the Twenties who could relate this song to their purchases of Bing Crosby and Rhythm Boys releases: "That's (Our) Weakness Now". (Col. 1444)

GEORGIE PORGIE (June 17, 1928): This is very doubtful Crosby, although two discographical sources list "Crosby-Rinker-Barris". The lead voice is definitely none of these three. The author's supposition is that it is Charles Gaylord, a baritone member of the Sweet Trio. He so dominates the other singers, that it is an absolute impossibility to identify any of the other vocalists. Since the Columbia files seem to indicate the Rhythm Boys (and it is true that they were present in the studio during that busy day of recording), one might surmise that their attempt at the vocal was rejected and other singers joined or replaced them. This procedure was not uncommon, and as recently as May 22nd, different vocal "teams" were tried on various takes of "Japanese Mammy" and "I'd Rather Cry Over You". Repeated listening to this record on earphones failed to confirm Bing's presence. As a matter of fact, the vocal isn't anything that Bing would have been proud of, anyway...so who really cares? (Col. 1491)

LONESOME IN THE MOONLIGHT (June 17, 1928): No less than six different songs were scheduled on this Sunday in mid-June of 1928. "Lonesome" was the last order of business for the day. It's another "lost cause" for Crosby-philes. The vocal group's contribution is a series of "pow, pow's", followed by some humming. What happened to the words written by Bennee Russell? Russell is the same man who wrote the lyrics to such great hits as "Don't Never Do That" and "You Didn't Want Me When You Had Me (So Why Do You Want Me Now?)". Get the picture, folks? Don't knock the "pow, pow's"! The melody composed by Abel Baer isn't half bad if you can forget that he also wrote "From Omaha-ha-ha to Idaho-ho-ho". There are precious few redeeming features to this Ferde Grofe arrangement, except for some mellow sax by Trumbauer. If Bing, was in reality, among the "pow pow-ers", he must have felt mighty tired and discouraged after that all day marathon in the New York City Columbia recording studios. On an ascending scale of from 1 to 10, give it a rating of three-and-a-half. (Col. 1448)

BECAUSE MY BABY DON'T MEAN MAYBE NOW (June 18, 1928): Without reservation, one of the all-time great early career Crosby releases. That voice! It is so filled with the sheer joy of living. You can't help being caught up in that buoyant, infectious style of his. Listen to the way he interjects those "boh-dah-dah-dah-boh" scat punctuations. Bing was one a kind...unique, yes...even the old master, Whiteman recognized it, along with many members of the orchestra. Fulton, Gaylord and Young are "along for the ride" and, yet, what matters, for the listener is oblivious to their efforts in furnishing a humming background for Bing's masterful solo. When one savors the Crosby voice on such a recording as this, that person must reflect on all those songs that might have been sung in his proper key. The Bill Challis arrangement of the Walter Donaldson song has fine spirit and drive, but is burdened down by Pingitore's banjo, Trafficante's string bass and Leibeck's tuba maintaining an almost hypnotic steady stream of "oom-pahs". This recording is an example of the classic struggle going on in orchestras of the period between the old heavy-cadenced beat and the "new wave" of jazz infiltration. (Col. 1441)

OUT-O'-TOWN GAL (June 18, 1928): The next two recordings are examples of the maturing of the Rhythm Boys, and is indicative of their increasing versatility. On "Out-O'-Town Gal", their voices are smoothly blended, and Barris, who was usually louder than the rest, sublimates his desire to project his voice, in deference to balanced harmony. If you listen closely, you will often hear Bing's baritone out there slightly in the lead. Another Walter Donaldson (composer) and Bill Challis (arranger) combination that is

OUT-O'-TOWN GAL (Cont'd.): most appealing to the ears, although records show that it sold less than 20,000 "Potato Heads". There are a few bars of Charles Strickfaden's baritone sax, just prior to the boys coming in for the vocal, that is worth mentioning. Bix contributes eight bars from that silver cornet of his, just before the needle tracks out of the last recorded groove. Nice tune for fox-trotting and listening to that new sensational trio, The Rhythm Boys! (Col. 1505)

WA-DA-DA (Everybody's Doin' it Now) (June 19, 1928): The song title does sound like baby talk, but don't let that fool you. It's just a scat phrase coined by Harry Barris and his partner, Jimmy Cavanaugh (who also helped write the lyrics to "Mississippi Mud"). What it all amounts to is some special material for the Rhythm Boys. There are many interesting aspects to this recording. For example, listen to that off-the-beat rhythm effect that must have taken hours of rehearsal to achieve for precision delivery of all three voices. There are references to "our next President", inasmuch as 1928 was an election year in the United States. (Herbert Hoover and Al Smith were the respective candidates for the Republican and Democratic Parties) Smith actually "won" by not inheriting the stock market crash the following year, and the subsequent Depression. In the lyrics of the song, Al Rinker exclaims that they (The Rhythm Boys) don't care who is elected President as long as he can say: (what follows is some red hot scat singing that no Presidential candidate in his right mind would attempt). It doesn't get much more serious than that. But, it's the Rhythm Boys in peak form. By the way, folks, "have you received your package of seeds?" (Col. 1455)

THAT'S GRANDMA (June 19, 1928): What's that you say? Another "That's Grandma"? The old gal, while making all those flappers step, kept cropping up all over the place. As discussed previously in this article, the first version of the song was way back in November, 1927, on the Victor label. An aborted attempt was made by Columbia on May 25, 1928. Why the Columbia Records impresarios wanted their very own version remains a mystery. There is not a great deal of difference in both of the recordings. The Rhythm Boys and Bing (as soloist) would not make a record for another five months. During this period, Whiteman was consumed a great deal of the time with the orchestra's recording of George Gershwin's "Concerto in F", and an extended tour. Ballads that were pressed from July through November of 1928, were grabbed off by Jack Fulton ("Jeannine, I Dream of Lilac Time", "Sweet Sue", "I Can't Give You Anything But Love" and "Where is the Song of Songs for Me"). Austin "Skin" Young managed to get the nod for "Roses of Yesterday" and "Gypsy"). What a pity that Bing was not given a chance to record some of them in his key; our legacy of Crosby recordings would have the richer for it. (Col. 1455)

CHRISTMAS MELODIES: Silent Night (Part I), Noel - O Holy Night (medley, Part II) (Sept. 19, 1928): This was to be the first of many Christmas songs that Bing would record in his long career. But don't make the mistake of anticipating his voice, for you will be sadly disappointed. He is alleged to be among the humming male choristers. Columbia files list them as a "Miscellaneous Quartet" (can there be a more ignominious appellation?). Columbia brass insisted that Whiteman record these Christmas songs on a 12-inch disc, before going out on tour, in order that the records would be available for sale in the shops during the holiday season. Accounts of this recording session, which consumed an entire day, are filled with tension, fatigue and humor. Arranger, Bill Challis was there: "Well, by this time the guys were really beat, tired. You know, there's a point where you get almost to exhaustion, where you can't do anything further without everything seeming to be tremendously funny. You just burst out laughing--everybody laughs and you can't do a thing. Best thing is to break it up--start another day, 'cause no matter how hard you try, you'll never get it back to that point". (end quote). Unfortunately for the band members, producer Eddie King, insisted that they continue to the bitter end. They did, however, have their moment of revenge before the day's end. During a "break", while a couple of the musicians diverted King's attention, "Chet" Hazlett and one or two others tied the back of his suspenders to one of the lead weights used to balance the turntable mechanism. Challis, with a sly

CHRISTMAS MELODIES (Cont'd.): twinkle in his eye, remembered: "It almost pulled his trousers off when the thing started moving--and you should have seen the look on his face." None of the record buying public, who purchased the Christmas Melodies, had any reason to believe that their prized possession was recorded under any other than the most solemn of circumstances. (Col. 50098) 12"

MY SUPPRESSED DESIRE (Nov. 10, 1928): After many months away from a recording studio microphone, the Rhythm Boys return with a good head of steam. There is some "clowning around" at the start, with all three rendering some fine vocal effects. Approximately one minute into the record, Bing has a 15-second scat solo that is sung in a natural key for his baritone range...what magnificent quality. There is another quarter-minute of scat jazzing by Bing, on the tail-end of the record, that must rank with "Shine" and "Dinah". Al Rinker is given a nice solo passage, while we hear Bing in the background, beating a steady tattoo on his cymbal, and exhorting Rinker to "Tell it!" Harry Barris, at the piano, plays the melody of the Chester Conn and Ned Miller composition (Conn and Miller also put their talents together for a song entitled, "Sunday", which was recorded by Bing, with Buddy Cole in 1955). The lyrics to "My Suppressed Desire" are amusingly simplistic, for example: "Boy, she likes to eat and how...I could buy her a steak right now! If I thought I could get a "break"...I'd buy her a cow!" Now, admit it, doesn't that tug at your heart strings? Who said chivalry was dead? (Col. 1629)

RHYTHM KING (Nov. 10, 1928): Lyrics were by Jo Trent, who also wrote two other Crosby gems ("Muddy Water" and "My Kinda Love"). Both Rhythm King and My Suppressed Desire were companion sides of the same release, providing a veritable "feast" for Rhythm Boys fans. This is another one of those wild, unorthodox arrangements. Bing's voice is barely recognizable at the outset, as he assumes a vocal affectation of a real "hep jazz cat". But, after only a few bars, he glides into that mellifluous baritone. What follows is a skit, with Bing portraying a jivey music lover, who has taken his girl friend (Al Rinker in an outrageous falsetto voice), to an uptown cabaret to listen to the Rhythm King. The dialogue between Bing and Al sounds as if they were "winging it" most of the way. As a matter of fact, the boys frequented many a Harlem night spot, to hear the likes of Louis Armstrong and other fine negro musicians whenever they were in New York. Bing sings a chorus with Rinker and Barris furnishing a loosely structured scat background. All seem to be enjoying themselves hugely. The record is "topped off" with "phony voice" impressions of a negro vocal group, which would never get by under today's standards. (Col. 1629)

LET'S DO IT (Dec. 22, 1928): Only one week earlier, the Whiteman Orch. had a "go" at this number, but Columbia had rejected it. It's one of Cole Porter's cleverest lyrics, being sung by Gaylord, Young and Fulton (with Bing represented by a big question mark). The evidence that he is in the group is pretty slim, with some Crosby discographers shaking their heads in disbelief. Repeated plays (over twenty five) using quality ear-phones, did not shed one ray of light on the enigma. A baritone voice is heard for an instant, singing the word "people" during the final bars of the phrase: "...people up in Boston say that beans do it, etc." The trouble is, it could be Charles Gaylord just as well as it could be Bing. Other circumstantial evidence that Bing is not on this record is that when he usually sang with the Sweet Trio, it was not as a quartet, but with them backing his solos. For example, as they did on the very same day when Bing recorded "Makin' Whoopee". This writer is forced to join the "doubting Thomases" in respect to Bing's participation on "Let's Do It". The good news is that Bing was to be featured on the Dorsey Brothers' recording of the same song, on January 6, 1929, so it makes very little sense to argue the Whiteman rendition. (Col. 1701)

MAKIN' WHOOPEE! (Dec. 22, 1928): This was the song associated with comedian Eddie Cantor for most of his career on the musical stage and radio. Grofe arranged the Walter Donaldson-Gus Kahn tune and gave it additional stature by some inventive orchestration, particularly with the reed section. Bing is "reaching" for many of the

MAKIN' WHOOPEE! (Cont'd.): notes in the verse, but now take heed of how he sort of "de-modulates" his voice down for the chorus. The results are dramatic. You can hear it instantly. Fulton, Young and Gaylord support Bing, and even manage to "unbend" a bit with some word-less singing behind him, plus some harmonizing on the second verse. Incredibly, this was Bing's first solo on record since June 16th--a six month "dry spell" and one of the longest in his career. (Col. 1683)

I'LL GET BY (Dec. 28, 1928): Bing temporarily bolts the Whiteman organization to record a couple of sides with orchestra leader Sam Lanin and his Ipana Troubadours. Even then, in the embryonic years of radio, sponsors thought it was a dandy idea to attach the name of their products to programs, bands, and vocal groups. In this case, they were pushing toothpaste. Interestingly, Lanin's "Ipanians" compared favorably with the Whiteman musicians. With a national sponsor footing the bill, Sam could pay the salaries to attract the highly competent professional musicians. "I'll Get By" was another song that was to become a standard in the industry. This was the only time that Bing recorded the song, making it an especially important piece of Crosby-ana. Bing's very first notes establish the fact that he is in a comfortable key. The Crosby "cry" and phrasing take this vocal from the realm of the ordinary. Pity he wasn't given the verse to sing, too. Good old Sam did well by our hero. The least we can do is go out and buy a family-sized tube of that toothpaste. (Col. 1694)

ROSE OF MANDALAY (Dec. 28, 1928): Michael Brooks, controversial producer of the recent 3-LP set, "A Bing Crosby Collection", remarked on the back cover of Volume I, that "Bing's solo is mercifully brief". Brooks was referring more to the song than to Bing's heroic efforts. Again, Lanin has provided Bing with a key that is appropriate, and, for the most part, he is at ease with the notes. It is a shame that the two notes linked with the words "of you", at the conclusion of the lyrics, were not somehow modified to bring them down into Bing's range. The result is that he is forced to strain his voice beyond reasonable limits, thus marring an otherwise fine vocal effort. Bing amusingly mispronounces Buddha as "Bud-uh". No one caught it, including Sam Lanin and the Columbia Records producer, but what did they know about Burmese religion. Bing is again given credit on the record label, with Columbia acknowledging his oft used pseudonym, "Vocal Refrain". (Col. 1694)

The year 1929 was only a few days away and held portent of many memorable recording performances by one of the few men in the world to ever become a legend in his own time.



whiteman - bing on lps

After reading Mort's fine review of the 1926-1928 record output by Bing, the natural inclination is to go over it again, and listen to each record as you review Mort's comments about the record, and Bing's voice. Unfortunately, not all of us have all of these early and rare recordings. To assist those of you who would like to really savor the early Crosby voice again, and relate this fine study to the record as you listen to it, we have listed here those reissue LPs which contain most of these recordings, and have coded the LP albums to the records each contains.

Following is an alphabetical listing of all of Bing's 1926, 1927, and 1928 recordings (including a couple of doubtful items), and a listing of 23 LP albums which contain nearly all of the individual recorded songs. Also listed is a code number for each album. Opposite the name of each recording will appear the number or numbers of the album or albums on which this song appears.

You will find that there are a few of these early 78 rpm records which have never been reissued on LP (or anyway, at the time this list was prepared, we were not aware of any LP which had them on it!) But not to worry; most of these items were not reissued on LP because Bing's presence was barely apparent, or because it was strongly doubted. However, we have placed all of these recordings on cassette, and a copy may be obtained from BINGANG for the fee of \$5.00, post-paid. The 23 LPs listed, plus the cassette, will give you the sound of each and every record analysed in the preceding article.

For the cassette, send your check or money order to BINGANG, Post Office Box 8283, Sacramento, CA 95818. Please don't write, asking for copies of any of the LPs listed! We don't have a supply, and a few of them have been out of print for a while. However, all but two or three should be readily available to a reasonably active searcher. Good Luck!

ALPHABETICAL LISTING OF RECORDS

Because My Baby Don't Mean Maybe Columbia 1441	4, 5, 24	Georgie Porgie Columbia 1491	
Calinda, The Victor 20882	8	Get Out & Get Under the Moon Columbia 1402	5
Changes Victor 21103, 25370	16, 18, 20 24	Grieving Victor 21678	
Christmas Medley Columbia 50098		High Water Victor 35992, 36186	10, 20, 22 24
Constantinople Columbia 1402	5	I'd Pather Cry Over You Columbia 1496	5
Dancing Shadows Victor 21431, 27687		I'll Get By Columbia 1694	28, 6
Do I Hear You Saying Victor 21398	26	I'm Afraid of You Victor 21389, 27685	15 3, 7
Evening Star Columbia 1461		I'm Coming, Virginia Victor 20751	11, 12, 14, 19, 20 25, 26
Five Step Victor 20883	7, 8, 19	I'm In Love Again Victor 20646	7, 10, 23
From Monday On (Rhythm Boys) Victor 21302, 24349	8, 18, 20 24	I'm On the Crest Columbia 1465	5
From Monday One (RBs, Sweet Trio) Victor 21274, 25368	16, 17, 19, 20	I'm Winging Home Victor 21365	8

ALPHABETICAL LISTING OF RECORDS

I've Got The Girl Columbia 824	9	My Pet Victor 21389, 27686	2,10,16,17 20,23 , 24
It Was the Dawn of Love Victor 21453	2, 17	My Suppressed Desire Columbia 1629	6, 27
It Won't Be Long Now Victor 20883	7, 8	Ol' Man River Victor 21218, 25249	3,11,12,15,17 26
La Golondrina Columbia 50070		Ooooh, Maybe It's You Victor 20885	
La Paloma Columbia 50070		Out Of Town Gal Columbia 1505	5
Let's Do It Columbia 1701	1, 28	Poor Butterfly Victor 21464	
Lonesome In The Moonlight Columbia 1448		Pretty Lips Victor 20678	7, 9, 20
Louisiana Victor 21438, 25369	16, 18, 20 24	Rhythm King Columbia 1629	
Loveable Victor 27685	15, 18 24	Rose of Mandalay Columbia 1694	10
Magnolia Victor 20679	7, 9, 19	Shanghai Dream Man Victor 20683	9
Make Believe Victor 21218, 25249	15, 17	Side By Side Victor 20627	7,9,14,19,20 25
Making Whoopee Columbia 1683	6, 27	Sunshine Victor 21240	10, 20, 24 24
March Of The Musketeers Victor 21 /315		Sweet Lil' Ain't She Sweet Victor 20783	9, 20
Mary Victor 21103, 26415	15, 16, 18 24	'Tain't So, Honey, 'Tain't So Columbia 1444	4, 5, 6 24,27,28
Metropolis, Part III Victor 35934	17, 21	That Saxophone Waltz Victor 20513	
Miss Annabelle Lee Victor 21104	8, 20	That's Grandma Victor 27688	11, 12, 20 26
Mississippi Mud (Trumbauer) Okeh 40979, Columbia ML 4812	6, 24,27	That's Grandma Columbia 1455	
Mississippi Mud (Irene Taylor) Victor 21274, 25365	19, 25	That's My Weakness Now Columbia 1444	4, 5, 24
Miss. Mud-I left My Sugar Victor 20783, 24240	9, 13, 20	There Ain 't No Sweet Man Victor 21464, 25675	14, 17,18,20 24, 25
Missouri Waltz Victor 20973		Wa Da Da Columbia 1455	6, 27
Muddy Water Victor 20508	7,10,19,20 23	What Price Lyrics Victor 21302, 24349	8
My Blue Heaven Victor 20828		Wistful And Blue Victor 20418	7, 10, 19, 20
My Kinda Love Columbia 1701	1	You Took Advantage of Me Victor 21398, 25369	14, 20 24, 25

LP ALBUMS WITH BING-WHITEMAN SONGS

CODE NO.

1. Bing Crosby-Rare Early Recordings
Biograph BLP-C-13
2. Unheard Bix - Bix Beiderbecke
Broadway 102
3. The Young Bing Crosby
Camden CDS 1084
4. The Bix Beiderbecke Story-V.3
Columbia CL-846
5. Paul Whiteman & Orchestra
featuring Bing Crosby
Columbia CL-2830
6. The Bing Crosby Story:tra V2
Vol. 1:Epic E2E 201
7. Paul Whiteman & Orchestra
Grammyphone 0 3306
8. Bing Crosby
Jazum 40
9. Bing Crosby
Jazum 39
10. Bing-Soft Lights & Sweet Music
Pelican LP 104
11. Young Bing Crosby
Vik LX 995
12. Young Bing Crosby
X Vault LVA-1000
13. 1927
RCA-LVP-545
14. Paul Whiteman Vol. 2
Victor RCA LPV 570
15. Bing Crosby-Wrap Your Troubles
in Dreams
PCA-LPV-584

CODE NO.

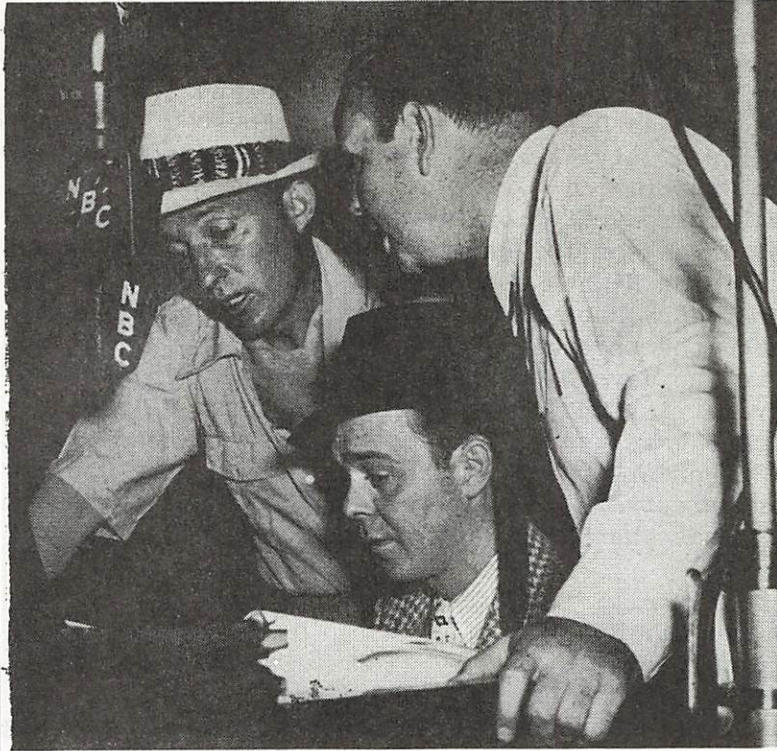
16. Bix Beiderbecke Legend
RCA-B&W 7411093
17. Bix Beiderbecke Legend Vol. 5
RCA B&W FXM1 7092
18. Bix Beiderbecke Legend
RCA B&W 731 036 036
19. Paul Whiteman-Jazz A La King
1920-1936
20. Young Bing Crosby
Japanese PCA PJL 2011-12
21. A Paul Whiteman Concert
Sunbeam MFC-18
22. Distinctively Bing - Vol. 1
Sunbeam P-502
23. Distinctively Bing Vol. 2
Sunbeam P-504
24. Bix'N'Bing
Living Era AJA 5005
25. Paul Whiteman & Orchestra
RCA Victor DPM 2027
26. Young Bing Crosby
RCA-RD-27025
27. Bing Crosby Early Gold
Col. Sp. Pr. P4 13153
28. Bing Crosby -Golden Memories
Col. SP. Pr. P6 14370

Some of Bing's Whiteman recordings aren't available on LP; these are the titles with no number after them. These numbers are available on cassette from Club Crosby, for the sum of \$5.00 postpaid. The sound isn't perfect on all, but they will add to your pleasure in following Mort's analyses.



Not always the epitome of grace!

Bing, Harry and Al Reunite



Los Angeles—For the first time in 13 years, the original Rhythm Boys, Bing Crosby, Harry Barris and Al Rinker, got together for a reunion on a Paul Whiteman broadcast last month. The trio sang *Mississippi Mud* and *I Left My Sugar Standing in the Rain*, two numbers which they made famous when they were with Pops.



REUNION IN THE STUDIO

Back in the early 40's, Paul Whiteman with his orchestra headed up a very popular radio show for Chase and Sanborn Coffee and Tender Leaf Tea. In addition to program regular Dinah Shore, special guest artists appeared each week. For the program aired July 4, 1943, the special artists were Al Rinker, Harry Barris, and Bing Crosby.

With a musical introduction of eight bars of "I Surrender, Dear," (what a thrill that must have been for Barris! He was considerably upset when Bing opted for "Blue of the Night" as his theme, rather than "I Surrender, Dear", or one of the other Crosby hits that had been written by Barris), announcer Bill Goodwin introduced the special segment as follows:

GOODWIN: Back in the days when they were singing with the Paul Whiteman Orchestra, Al Rinker, Harry Barris, and Bing Crosby were known as the Rhythm Boys. Later they went their separate ways and on to fame, Rinker as a radio producer, Barris as the composer of "I Surrender, Dear" and other hits, and Bing Crosby as a caddy for Bob Hope. (Laughter unrestrained). This evening, and for this evening only, they're back together again as the Rhythm Boys - and here they are, Al Rinker-

RINKER: Mi, mi, mi!

GOODWIN: Harry Barris -

BARRIS: (Squeakily) Mi. Mi!

GOODWIN: And Bing Crosby!

CROSBY: Who, Me? (Audience laughter)

WHITEMAN: Well, boys, having you back makes this a mighty big day in my life.

RINKER: We're glad to back, Paul. You know, I'll never forget the first time we ever sang with the Whiteman band.

BARRIS: Neither will I. We were so nervous and so jerky!

CROSBY: Yeh - we sure got over bein' nervous, didn't we? (Audience laughter).

DINAH: Say, Harry, did Bing wear funny shirts back in those days, too?

BARRIS: Yeh, and he got laughs with his baggy pants, too.

CROSBY: Mr. Barris, you lie like a rug. My trousers were always straight - it was my knees that were baggy.

GOODWIN: Bing, tell me - when did you boys start with the Whiteman Orchestra?

CROSBY: Well, Wilbur, it was back in 1927 - there we were, three white collar men with nothing to do, because the laundry lost our collars. Of course, as singers we weren't amateurs - we'd already sung in three places - two bath tubs and a shower.

(A musical scene setting of a few more bars of "I Surrender, Dear", and the interview ceases, and a skit takes place, in the magical way such things always happened back in the days of radio)

CROSBY: soooo, needing a job, we dropped in to Mr. Whiteman's office, and we were greeted by his secr'try. (Sounds of typing)

DINAH: How do you do - what can I do for you?

BARRIS: Well, we're Harry, Al and Bing, better known as the Rhythm Boys.

BING: Formerly known as "Three Chips Off the Old Block" - or, "Woodman, spare That Trio."

BARRIS: We come to you direct from six weeks in the "Gopher Room" of Paddy's Primrose Pagoda.

FINKER: Right.

CROSBY: Oh, oh, oops! I got bad news, fellahs - somebody else beat us to it.

BARRIS: What do you mean?

CROSBY: Look over yonder - there's another trio.

DINAH: Oh, that's no trio - that's Mr. Whiteman. (unrestrained laughs from everyone - audience, announcer, guests, Whiteman.

BARRIS: May we see Mr. Whiteman, Miss?

DINAH: Oh, Mr. Whiteman's very busy, but you can see his manager, Mr. Badwin. He engages all talent. (Calling) Oh, Mr. Badwin!

GOODWIN: (falsetto) Yes!

DINAH: These are The Rhythm Boys. They say they're singers.
 GOODWIN: Oh! So you're singers, eh? Can you sing pretty?
 BING: We sure can, Beautiful.
 GOODWIN: Now listen here - are you guys any good? What are your names?
 BARRIS: Well, I'm Harry Barris. I sing like Bing Crosby.
 RINKER: I'm Al Rinker. I sing like Bing Crosby, too.
 GOODWIN: Yeh? Well, what about you - you there, with the awning on?
 CROSBY: I'm Bing Crosby; I sing like Dick Todd. (Much audience laughing)
 BARRIS: How about giving us a tryout, Mr. Badwin - we can use this piano right over here?
 RINKER: You're so nice to do this for us. Can we use the piano right over here?
 CROSBY: What do you want to hear?
 GOODWIN: (laughing) Well, do you chaps know "It's Only a Shanty in Old Shanty Town?" (All three Rhythm Boys are ribbing each other in the background)
 CROSBY: Know it? We live in it!
 BARRIS: Maybe you'd like to hear a brand new tune we just wrote - "When I Was Eight, And You Were Nine, Together We Were Seventeen!"
 CROSBY: A Smash - a smash. We've got another one - its very big for us -
 GOODWIN: Oh, really? What's that?
 CROSBY: Its called - "When It's Oyster-picking Time in Okalaxicola, I'll Mussel (Muscle?) In On You, Mammy O'Mine!"
 BARRIS: Wait a minute! Wait a minute! I know the tune - "Mississippi Mud!"
 You know what it's going to sell? It will some day sell eight billion, three hundred and twenty seven million, six hundred and thirty two thousand, seven hundred and forty five records, and make the Rhythm Boys famous!
 CROSBY: Yeh, that's the one with the ha-a-a- in it (imitating a cymbal) . Before we start, let's loosen up.
 ALL THREE: (Various vocal exercises, above which can be heard Bing's chewing on the words "I Love Life!")
 WHITEMAN: (Entering the scene) Wait a minute - wait a minute! What's going on here?
 GOODWIN: Well, I'm sorry, Mr. Whiteman, but these are the Rhythm Boys, they're loosening up.
 WHITEMAN: Excuse me - I thought they were falling apart. (Audience laughs)
 BARRIS: (Trying to be heard above Bing's further abuse of "I Love Life") Wait 'till you hear us, Mr. Whiteman - we've got a brand new idea that's a sensation!
 WHITEMAN: What is it?
 BARRIS: Well, while Al and I sing, Bing here goes "Boo boo boo boo"
 WHITEMAN: What happens when he sings?
 BARRIS: The audience goes "Booh, booh, booh".
 GOODWIN: Well, you go ahead, boys. Ladies and Gentlemen, it's that much-loved bit of Americana, The Rhythm Boys' "Mississippi Mud".
 BARRIS: Here's Mud in your eye! (Vamps on the piano until they start singing)

From this point on, the program gives us an unexcelled version of the trio's old favorite war-horse, "Mississippi Mud." It is interspersed with asides such as "What are you boys moanin' about?" "Oh, that's pretty!" "Who ever heard of the MerryMacs?" "Here's where we get hot!" "That was before Del Mar!" "Man, that was before racing!" and the like.

The Rhythm Boys showed no indication that they hadn't sung together for over 13 years, as a listen to a tape of the program will show. For sheer good spirits, musical nip-ups, and overall good showmanship, their rendition is tops. If you don't have this - if you haven't heard it, it will be worth your time and money to find someone dealing in nostalgia tapes who has this program.

COLUMBIA'S POTATOHEADS IN AUSTRALIA

henry hollow & douglas black

(Shortly before his final illness, Henry Hollow sent us a letter freighted with the fragments of several articles, amongst which were two pages headed "DOUGLAS BLACK AND HENRY HOLLOW STUDY THE POTATOHEAD LABEL." We held it for a suitable time for publication, and as this issue seems to have become a Paul Whiteman edition, it is included here, in the hope that it will be of assistance to those fortunate collectors who have amassed more than one country's products on their Crosby shelves. Herewith, the unedited letter from Down Under.)

Although most record collectors can distinguish between what Paul Whiteman aspired to do for popular music, and what he is supposed to represent, his ability as a promoter of talent and the music he preferred receive little recognition. And yet, when the Columbia Phonograph Company gave him special treatment as an incentive to record for them, he seemed unappreciative of their promotional efforts, and returned to Victor Records.

It has been stated that he preferred the recorded sound of the old Victor studio to the more modern facilities available at Columbia.

Columbia identified his recordings with the well-known "potatohead" label, which compares favorably with special Columbia labels for Ted Lewis recordings and those for Bessie Smith.

In his 1948 volume titled "Records for Millions" Paul Whiteman obtained a list of all the then known Victor recordings for his book, while he ignored some 120 masters recorded for Columbia.

His departure from Columbia preceded a major slump in record sales, and he may have had no alternative than to return to Victor, for whom he recorded from 1931 to 1940.

The special label was used (not only in the United States) but in at least one other country - the small record market in Australia - where there was also an unusual multi-colored paper sleeve provided for the discs. The 12" recordings were also issued with a "potatohead" label.

When it came to learning how many of these masters had been issued in Australia, all the discographies consulted proved to be incomplete. But Douglas Black was able to list all of the issue, and reveal a different coupling of sides - a coupling which appears to favor those collectors who wanted only those discs on which Bing Crosby could be heard. (The US releases frequently had Bing on only one side, if at all; in Australia, many Crosby sides were brought together two to a record. editor)

The 07000 series numbering was confined to this Paul Whiteman issue. An 07500 series numbering was used for the 12" recordings, which were still available when Paul Whiteman began recording for Decca.

Another surprising aspect of this issue is the fact that the records were released in a diminishing market dominated by English dance band recordings. As dance recordings they did little to make Bing Crosby known in Australia.

It is perhaps significant that in later years, neither Paul Whiteman or Bing Crosby got to make an LP album for CBS, despite past associations.

AUSTRALIAN COLUMBIA 10" "POTATOHEAD" SERIES

07001	Get Out and Get Under the Moon Evening Star	07003	'Tain't So, Honey, 'Tain't So In the Evening
07002	C-o-n-s-t-a-n-t-i-n-o-p-l-e Last Night I Dreamed I Kissed You	07004	Is It Gonna Be Long Japanese Mammy

- | | | | |
|-------|---|---|---|
| 07005 | I'd Rather Cry Over You
Oh! You Have No Idea! | 07028 | Let's Do It
At Twilight |
| 07006 | Chiquita
Blue Night | 07029 | When You're Counting the Stars
Love Me |
| 07007 | Because My Baby Don't Mean Maybe Now
Just Like a Melody | 07030 | Lover Come Back to Me
Marianne |
| 07008 | That's My Weakness Now
Felix the Cat | 07031 | I'm a Dreamer, Aren't We All
If I Had a Talking Picture of You |
| 07009 | Wa Da Da
That's Grandma (Rhythm Boys) | 07032 | Waiting at the End of the Road
After You've Gone |
| 07010 | Lonesome in the Moonlight
Just a Little Bit of Driftwood | 07033 | Button Up Your Overcoat
My Lucky Star |
| 07011 | Georgie Porgie
Out O' Town Gal | 07034 | Great Day
Without a Song |
| 07012 | I'm on the Crest of a Wave
American Tune | 07035 | Bundle of Old Love Letters
Should I? |
| 07013 | Pickin' Cotton
What D'Ya Say? | 07036 | Song of the Dawn
It Happened in Old Monterey |
| 07014 | Roses of Yesterday
The Sidewalks of New York | 07037 | Happy Feet
A Bench in the Park |
| 07015 | Where Is the Song of Songs For Me?
Just a Sweetheart | 07038 | I Like to Do Things For You
Paganuffin Romeo |
| 07016 | My Suppressed Desire
Rhythm King (Rhythm Boys) | 07039 | Livin' in the Sunlight
You Brought a New Kind of Love |
| 07017 | Mother Goose Parade
If You Don't Love Me | <u>UNISSUED IN THE SERIES</u> | |
| 07018 | How About Me?
Cradle of Love | In the Good Old Summer Time
Nobody's Sweetheart | |
| 07019 | Makin' Whoopee
I'm Bringing a Red Red Rose | Should you like to compare couplings
with the US releases, refer to Page 19
in the April 1981 BINGANG, where you
will find a numerical listing of the
US "Potatoheads." | |
| 07020 | My Angeling
Chinese Lullaby | In Australia, the Rhythm Boys solo
efforts were on potatoheads, while
in this country, they were so issued
only if accompanied by the full White-
man Orchestra. | |
| 07021 | Coquette
Blue Hawaii | | |
| 07022 | Louise
Nola | | |
| 07023 | I'm in a Seventh Heaven
Little Pal | | |
| 07024 | When My Dreams Come True
Reaching For Someone | | |
| 07025 | Oh! Miss Hannah!
China Boy | | |
| 07026 | Orange Blossom Time
Your Mother and Mine | | |
| 07027 | S'posin'
Laughing Marionette | | |



So, there!

ON THE AIR FOR OLD GOLDS-1929

In the book, "Bix - Man and Legend" the authors have included as an appendix a diary of Bix's life, insofar as they could reconstruct it, with all important mileposts covered. As a part of the diary, Philip Evans, William Dean-Myatt and Richard M. Sudhalter have carefully reconstructed the content of the Old Gold Radio broadcasts while Bix was with the Paul Whiteman orchestra. As Bing and the Rhythm Boys were also on the country-wide tour, the content of the programs makes interesting reading for true Crosbyphiles. What wouldn't we give for any sort of a home recording of some of these programs! Alas, home recorders as we know them now didn't exist, and there may not even be any studio cuts left of these programs, which were aired weekly. Take a look at the content!

Feb. 5, 1929:

Whiteman orchestra in first radio broadcast for Old Gold Cigarettes over WABC in New York, at 9:00 p.m. EST. Plays 13 numbers, ending with Eddie Cantor speaking from the New Amsterdam Theater, and giving a two-minute plug for his new show Whoopee.

* * *

March 5, 1929:

Whiteman Old Gold broadcast from WABC, Ted Husing (who later became a famous sports broadcaster) was the announcer.

My Suppressed Desire (The Rhythm Boys)

Where the Shy Little Violets Grow (The Rhythm Boys)

Give Your Little Baby Lots of Lovin' (Crosby vocal)

Popular Medley: A Precious Little Thing Called Love (Rhythm Boys vocal) - rest non-Bing.

* * *

March 12, 1929:

Louise (premiere - as recorded on Col. 1771-D (Bing Crosby vocal)

Ga Ga; You're Perfect; You Give Me Something to Love For (Crosby vocal)

American Tune (as on Columbia 1464-D, but Crosby takes the vocal)

So the Bluebirds and the Blackbirds Got Together; From Monday On (both by Rhythm Boys)

Popular Medley: I Faw Down and Go Boom (Rhythm Boys) - rest non-Bing.

* * *

March 19, 1929:

Diga Diga Doo (Rhythm Boys vocal in fast, hot tempo)

I'll Get By (Bing Crosby vocal)

I Kiss Your Hand, Madame (first public performance - Crosby vocal)

* * *

March 26, 1929:

Negro Spiritual Medley (Grove arranger); Swing Low, Sweet Chariot (Crosby vocal) rest non-Bing

There's a Rainbow Round My Shoulder (Crosby vocal)

Coquette (as recorded on Col. 1755-D; Crosby vocal)

Things That Were Made for Love (Crosby vocal)

* * *

April 2, 1929:

Diga Diga Doo (Rhythm Boys)

South Wind (Rhythm Boys)

* * *

April 9, 1929:

Let's Do It (as recorded on Columbia 1701-D, but omit intro. - Crosby vocal, Barris, Rinker accompanying)

Futuristic Rhythm (Rhythm Boys vocal)

Deep Night (straight, slow, good arrangement; Crosby vocal)

My Melody Man (Rhythm Boys vocal. No solo, but good hot ensemble work)

Honey (straight arrangement; Crosby vocal)

* * *

April 16, 1929:

Hallelujah (Rhythm Boys vocal)

I'll Get By (Crosby vocal)

Medley: Miss Annabelle Lee (Rhythm Boys)
rest of medley non-Bing

When Summer is Gone (Crosby vocal. Fox-
trot, but concert-style arrangement)

Sweet Georgia Brown (Crosby sings)

* * *

April 23, 1929:

March of the Musketeers (as recorded on
Victor 21315; Crosby vocal)

Medley: Button Up Your Overcoat (Rhythm
Boys)

Nobody's Fault But Your Own (Crosby
vocal)

Showboat Medley: Ol' Man River
(Crosby vocal) rest non-Bing

Building a Nest for Mary (Rhythm Boys
vocal)

* * *

April 30, 1929:

Diga Diga Doo (Rhythm Boys vocal)

Louise (as recorded on Columbia 1771-D,
but quartet vocal with Crosby)

Honey (Crosby vocal)

Oh Miss Hannah (as recorded of Columbia
1945-D, Crosby vocal)

* * *

May 7, 1929:

Nobody's Fault But Your Own (Crosby
vocal)

Castle in Spain (Crosby vocal)

You Wouldn't Fool Me, Would You?
(Crosby vocal)

* * *

May 14, 1929:

Futuristic Rhythm (Rhythm Boys vocal)

There's a Rainbow Round My Shoulder
(Crosby vocal)

Sittlin' and Whittlin' (written by Hoagy
Carmichael; vocal by Al Rinker, singing
like a lazy farmer)

The One I Love, Loves Me (Crosby vocal
on third chorus)

Hallelujah (Rhythm Boys vocal)

Oh Baby, Have a Heart (hot arrangement,
with Crosby vocal)

Good Morning, Evening and Night (usual
arrangement, with vocal by Bing & Qrt.)

* * *

May 21, 1929:

Following Ted Husing's opening intro.,
Whiteman says a few words about band's
preparations for trip to California.
band follows by playing a medley of
Calif. Here I Come and I Love You Calif.

Canoodle Oodle Along (instrumental with
Rhythm Boys vocal)

Oh, Miss Hannah (as recorded on Columbia
1945-D)

I've Got a Feeling I'm Falling (Crosby vocal
backed by Rhythm Boys)

Orange Blossom Time (as recorded on Col.
1845-D)

Building a Nest for Mary (Rhythm Boys)

S'Posin' (as on Col. 1862-D, Crosby vocal)

* * *

May 25, 1929:

Diga Diga Do (Rhythm Boys vocal)

I Kiss Your Hand, Madame (Crosby vocal)

Showboat Selections (featuring Bing and the
Rhythm Boys) Ol' Man River; Make Believe;
Can't Help Lovin' Dat Man; Why Do I Love
You?; Ol' Man River

Sunrise to Sunset (Crosby vocal)

Hallelujah (Rhythm Boys)

Mean to Me (Crosby vocal)

This program was broadcast from Syria
Mosque over station WJAS. Story from
the Pittsburgh Post-Gazette: "Paul
Whiteman, the master of jazz and his
orchestra tonight will broadcast a spec-
ial Pittsburgh concert over WJAS from
the Syria Mosque. The P. Lorillard To-
bacco Company, makers of Old Gold cigar-
ettes, and Pickerings Furniture Company
are sponsoring the local concert. White-
man is on his way west to make a sound
film and the trip was arranged so that

there should be no interruption in the regular Tuesday night Old Gold hour on the Columbia (radio) chain."

* * *

May 28, 1929:

Diga Diga Do (regular routine, Rhythm Boys)

Hallelujah (Rhythm Boys vocal)

Till We Meet (Crosby vocal)

Lady Fingers Medley: You Give Me Something to Live For (Crosby vocal, rest non-Bing)

Popular Medley: I Faw Down and Go Boom (Rhythm Boys vocal, rest non-Bing)

Red Hair and Freckles (Rhythm Boys)

My Sin (Crosby vocal)

Orchestra at the Auditorium Theater, Chicago, for a benefit concert. Also regular weekly Old Gold broadcast from Station WBBM studios, 5/28/29.

* * *

June 4, 1929:

I'll Get By (Crosby vocal)

If I Had You (Crosby vocal)

Band in Denver. Free concert at the Municipal Auditorium from 3-4:00 p.m. Then from 6 to 7 over Radio Station KLZ, the weekly Old Gold broadcast.

* * *

June 11, 1929:

Moanin' Low (Crosby sings verse and chorus, then modulation and full chorus by Venuti and Lang)

Red Hair and Freckles (Rhythm Boys)

Louise (as recorded on Columbia 1771-D, but Crosby sings verse alone, and is joined by Rhythm Boys on chorus)

Ploddin' Along (Verse sung by Al Rinker)

Canoodle Oodle Along (Rhythm Boys)

Nobody's Fault But Your Own (Crosby)

S'Posin' (as recorded on Columbia 1862-D, Crosby vocal)

There's a Rainbow Round My Shoulder (Crosby vocal)

Weekly broadcast for Old Gold, this time over Station KYA, at 5-6 p.m., Pacific Standard Time. Husing anncr.

* * *

June 18, 1929:

Feeling The Way I Do (Rhythm Boys)

Oh Miss Hannah (as recorded on Columbia 1945-D)

Reachin' For Someone (as recorded on Columbia 1822-D)

Oh Baby, Have a Heart (Crosby vocal)

Regular Old Gold broadcast from Station KMTR, Los Angeles at 5-6 p.m. PST.

June 25, 1929:

March of the Musketeers (about as recorded on Victor 21315) Crosby vocal

Futuristic Rhythm (Rhythm Boys)

Nobody But You (Crosby vocal)

Building A Nest For Mary (Rhythm Boys)

Weekly Old Gold broadcast over KMTR. Ted Husing replaced by Harry Von Zell.

* * *

July 2, 1929:

My Sin (Crosby vocal)

A special feature: Rhythm Boys singing "Number Three", number tied in with Old Gold commercial.

You Were Meant For Me (Crosby vocal)

Makin' Whoopee (Bing; essentially as on Columbia 1683-D)

Honey (Crosby vocal)

Regularly-scheduled Old Gold broadcast over KMTR. Harry Von Zell, announcer.

On following day, July 3, 1929, Paul Whiteman's Rhythm Boys opened at the Montmartre Club as separate act.

* * *

July 9, 1929:

I'm Referrin' to Her 'n' Me (Rhythm Boys)

Song of Siberia (verse and opening chorus sung by Bing Crosby)

Out Where The Moonbeams Are Born (Crosby)

Baby, Where Can You Be? (Crosby sings 2nd verse and chorus)

(KMTR)

* * *

July 16, 1929:

Hollywood Review Medley: Your Mother and Mine (chorus as Recorded on Columbia 1845-D) Singin' in the Rain (quartet vocal, with solo verse by Al Rinker); Orange Blossom Time (as on Columbia 1845-D)

I'm Just a Vagabond Lover (Crosby vocal)
(KMTR)

* * *

July 23, 1929:

Give Your Baby Lots of Lovin' (Crosby)

My Blue Heaven (Crosby and trio sing third chorus)

Love Me Or Leave Me (Crosby vocal)
(KMTR)

* * *

July 30, 1929:

Broadway Melody (Crosby vocal)

Your Mother and Mine (as recorded on Columbia 1845-D)

My Dear (waltz, with Crosby vocal)

Hindustan (Rhythm Boys vocal)

S'Posin' (as recorded on Columbia 1862-D, but slower tempo)

Nobody's Fault But Your Own (Crosby)
(KMTR)

* * *

August 6, 1929:

My Madonna (Crosby vocal)

Garden in the Rain (vocal by trio, with Bing doing jive stuff in release)

Walking with Susie (up tempo, Bing vocal fourth chorus)

Moanin' Low (Mildred Bailey's debut with the Whiteman Orchestra, verse and chorus)

Little Pal (as recorded on Columbia 1877-D Crosby vocal)

You're My Silver Lining of Love (Crosby vocal)

Before the end of program, "Pops" announces that a fan has just telephoned studio to say that "Moanin' Low" was the best number he had ever heard the band perform.
(KMTR)

* * *

August 13, 1929:

Alabama Bound (vocal by Crosby and trio)

You Were Meant for Me (Crosby vocal)

Just Another Kiss (waltz, Crosby vocal)

Am I Blue (Mildred Bailey sings verse and chorus)

* * *

August 20, 1929:

I'm Referrin' to Her 'n' Me (Rhythm Boys)

Memories of One Sweet Kiss (Crosby vocal)

Feeling the Way I Do (Rhythm Boys)

Waiting at the End of the Road (Crosby vocal, as recorded on Columbia 1974-D)

Oh Baby, Have a Heart (Crosby vocal)

Futuristic Rhythm (Rhythm Boys)

I'm Just a Vagabond Lover (Crosby vocal)

Good Little, Bad Little, You (Mildred Bailey vocal)

I'll Never Ask for More (Mildred Bailey)

Let's Do It (as recorded, but Hayton accompanies vocal trio on celeste, and flute replaces bariton sax in last chorus)

* * *

August 27, 1929:

March of the Musketeers (as recorded on Victor 21315)

Sweetness (Crosby vocal in 5th chorus)

Medley: Honey (Crosby & vocal trio); Nobody's Fault But Your Own (Crosby vocal) rest - non-Bing

Where is the Song of Songs for Me (Mildred Bailey vocal)

Maybe, Who Knows (Mildred Bailey vocal)

I've Got a Feeling I'm Falling (Mildred Bailey vocal)

You Wouldn't Fool Me, Would you? (Crosby and trio vocal)

Junior (Crosby vocal)

On Aug. 28, 1929, after extensive bickering with Universal over the band's inactivity, possible effects on his popularity, and other considerations, Whiteman decides to leave Hollywood and return East until a finished script for King of Jazz is available. Band boards the Old Gold Special

train for return trip East. Hoagy Carmichael, bereft of funds, "hitches" a ride and bunks with Bing Crosby.

September 3, 1929:

When You're Counting the Stars Alone
(as recorded on Columbia 1933-D)

Moanin' Low (Mildred Bailey vocal)

Broadway Melody (Crosby vocal)

I'm Doing What I'm Doing for Love
(Crosby vocal)

If You Believe in Me (Mildred Bailey vocal, accompanied by Rhythm Boys)

Huggable, Kissable You (Crosby vocal)

Breakaway (Rhythm Boys vocal)

September 10, 1929:

Alabama Bound (Crosby and trio vocal)

St. Louis Blues (Mildred Bailey vocal)

Love, Your Magic Spell is Everywhere
(Crosby vocal)

Red Hair and Freckles (Ponce Sisters vocal, with Crosby release)

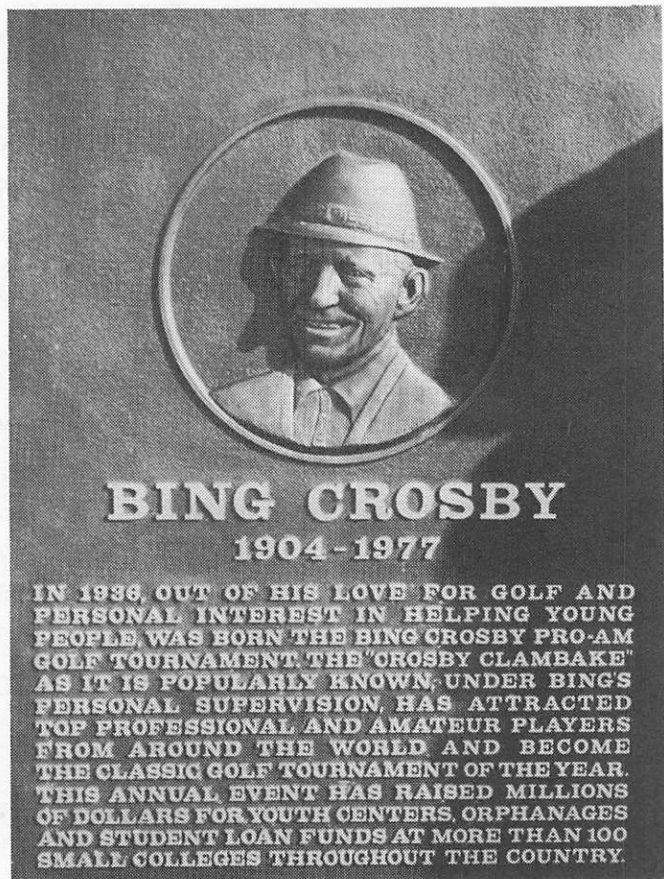
After You've Gone (Mildred Bailey vocal)

Song of Siberia (Crosby vocal)

Wake Up, Chillun, Wake Up (vocal by White-man's "New Trio")

This plaque is mounted on a stone base at Pebble Beach; this is probably the first memorial raised to Bing in this country.

However, the careful observer has identified something about Bing that Gordon Wall pointed out to us years ago - it is almost impossible for an artist to get a good likeness of our Bing! Take a look at most of the serious efforts in this matter. The example here was commissioned by a monied group, to whom cost was of a secondary consideration. But look at the mouth - and the ear - and note the profile shown by the shadow! As a further example, the grotesquerie of Gonzaga certainly falls far short of the ideal, as do various other plaques and coins stamped out since Bing's death. The best way to have a real remembrance of him is through his music - the voice comes true every time!





A collector's nightmare - to dream that this shop is still open but no-one will give you the address! "Sheet Music Exchanged - 10¢" Wow!

Thanks to Robert Greenlaw, Jr.

BOXED 45 RPM SETS

by WAYNE L MARTIN &
KENNETH E. GRAY



Those of us who were collecting records in the late forties and early fifties will not have forgotten the so-called Battle of the Speeds caused by the introduction of two rival systems of microgroove records. These were the 33 1/3 rpm long-playing records perfected by Columbia and the 45 rpm short-playing discs developed by RCA Victor.

Columbia's LP's, demonstrated in the spring of 1948, were not at first completely convincing to the record collector. The idea of a record that played longer than a standard 78 rpm disc was not new, and all previous attempts to accomplish this goal had failed. What was different about Columbia's new system was that because of improved technology it really worked. In a few months other record companies (except RCA) began to fall in line behind Columbia, and it appeared that the LP was to be the standard of the future.

Before the new speed could be firmly established, the record world in 1949 got a big surprise. RCA Victor, for reasons best known only to itself, threw an entirely different system, operating at 45 rpm, on the market. In several ways, the 45's seemed to be a step backward. They played no longer than conventional 78's, their small size was reminiscent of the early days of the phonograph, and their center holes reminded collectors of the very old "Standard" and Harmony discs that could be played only on their manufacturers' own machines. Warpage and slippage on the turntable were also problems. One advantage was that it was possible to play single selections without the band hunting necessary on LP's.

The two new systems created havoc in the record market. Collectors could not be certain what would replace the 78. Some record companies issued their records at all three speeds, causing difficulties for their dealers, who did not always have the space, capital, or inclination to deal with a triple inventory. Some shops specialized in 45's; others tried to ignore them.

Eventually the smoke cleared away, and both the new systems survived. Equipment capable of playing three speeds was developed, so the collector could be prepared for anything. In a few years the 78 faded out of the picture, and LP took over for longer works (especially classical music), with the 45 becoming the standard for pop singles. A variation of the 45--the extended play record--was popular for awhile but eventually went the way of the 78.

By now, the reader is probably asking "What does all this have to do with Bing Crosby?" Quite a bit. Decca Records, for whom Bing recorded exclusively at the time, was faced with the same dilemma that the other record companies found themselves in. In 1949 Decca adopted Columbia's LP system, although it also continued to issue 78's. A way was found to dub Bing's (and other performers') older releases onto LP's so we could hear Bing singing "Sweet Leilani" and "White Christmas" at the new speed. But in

the early fifties, when it appeared that the 45 would dominate the market for popular music, Decca added 45's to its catalog. Included were the boxed sets which are the subject of this article.

The boxed sets resemble the older 78 albums but are smaller and completely closed around the edges. There are no pockets, the records being placed in individual sleeves inside the box. Many of the Decca sets duplicate 78 rpm albums and, like all Decca 45's, the serial numbers for the individual records are the same as for their 78 counterparts, except that the prefix "9" has been added. Set numbers, on the other hand, show no relationship to equivalent 78 albums or LP numbers. The boxed 45 set numbers are prefixed with "9" for most sets, "12" for a couple of children's sets, and "1" for single-record picture sleeve releases.

According to the dates on Decca's boxes, the sets were issued between 1949 and 1953. However it should be pointed out that it was common practice to use the same liner notes, typographically reduced, on the boxed sets that were used on equivalent LP's, and that some of the earlier dates probably refer to the LP issue rather than to the release date of the 45 sets.

Altogether, Decca issued 51 boxed sets featuring or including Bing Crosby and 7 single-record picture sleeve discs, all of which are included in the alphabetical list to follow. These include two sets of our old friends, the Brunswicks, reissued by Decca on the Brunswick label. Also included are a few sets of pre-Decca reissues by RCA Victor and Columbia, plus a Jolly Roger set containing two Brunswick masters. As far as is known to us, this includes all the boxed sets of regular 45's issued in the U.S.A. No extended-play sets are included, as these will be covered later.

The boxed sets, having been issued during a time of flux in the record industry, were of limited availability even at the time of their release. No wonder many of them are difficult

to locate today. For this reason they are sought after by many collectors, and like 10-inch LP's are considered to be collectibles because of their physical characteristics rather than their content.

In the following alphabetical list, the same format used in previous discographies in this series has been followed, except that composer and film data have been omitted. In the case of recordings reissued from the pre-Decca era, the blue label period, and the 18000 popular series, this information has previously been listed, and the info will be included on other titles when the various Decca series are analyzed in future articles.

In compiling this discography, we acknowledge the assistance of Stanley F. Wayman of Danbury, Connecticut, who checked his own collection of these sets and forwarded valuable information.

As always, comments and corrections are welcome. Write to Wayne L. Martin, 435 So. Holmes Ave., Kirkwood, MO 63122 or to Kenneth E. Gray, 1155 Pinewood Drive, Pittsburgh, PA 15243.

ALPHABETICAL LIST OF TITLES IN BOXED SETS

A ACCIDENTS WILL HAPPEN. VY. L-5688-A, 6-21-50. Dec. 9-27241 (9-101), R: And You'll Be Home.
 ACCIDENTS WILL HAPPEN. D. Kirsten, J. Blackton O. W-76123-A, 4-11-50. Dec. 9-27264 (9-101), R: Milady.
 ADESTE FIDELIS. M. Terr's Mixed Cho., JST. L-3025-A, 6-8-42. Dec. 9-23777 (9-65), R: Silent Night, Holy Night.
 AFTER YOU'VE GONE. E. Condon O. W-73279-A, 1-16-46. Dec. 9-24114 (9-232), R: Blue.
 AH, SWEET MYSTERY OF LIFE. VY. DLA-1606-A, 12-2-38. Dec. 9-23815 (9-111), R: Sweethearts.
 ALEXANDER'S RAGTIME BAND. C. Boswell, VY. DLA-1152-A, 1-26-38. Dec. 9-25495 (9-309), R: Start the Day Right.
 ALEXANDER'S RAGTIME BAND. A. Jolson, M. Stoloff O. L-4386-A, 3-25-47. Dec. 9-40038 (9-210 & 9-327), R: Spaniard That Blighted My Life.
 ALL HAIL THE POWER OF JESUS' NAME. K. Darby Cho. & organ ac. L-4998-A, 5-6-49. Dec. 9-14517 (9-258), R: Rock of Ages.
 ALL THROUGH THE DAY. Camarata O. W-73261-A, 12-31-45. Dec. 9-23680 (9-164), R: Long Ago.
 ALL YOU WANT TO DO IS DANCE. JST. DLA-830-A, 7-12-37. Dec. 9-11015 (9-197), R: It's the Natural Thing to Do.
 ALLA EN EL RANCHO GRANDE. Foursome, JST's Fry-ing Pan Five. DLA-1752-A, 4-3-39. Dec. 9-23914 (9-29), R: Amor.
 ALOHA OE. D. McIntire. DLA-453-A, 7-23-36. Dec. 9-25009 (9-141), R: Song of the Islands.
 ALONG THE NAVAJO TRAIL. Andrews Sis., V. Schoen O. L-3876-A, 6-29-45. Dec. 9-27349 (9-152), R: Go West, Young Man!
 ALONG THE SANTA FE TRAIL. JST. DLA-2251-A, 12-3-40. Dec. 9-25497 (9-145), R: Sierra Sue.
 AMOR. JST. L-3317-A, 2-17-44. Dec. 9-23914 (9-29), R: Alla en el Rancho Grande.
 AND YOU'LL BE HOME. K. Lane Singers, VY. L-5686-A, 6-21-50. Dec. 9-27241 (9-101), R: Accidents Will Happen.
 ANGELS WE HAVE HEARD ON HIGH
 See: CHRISTMAS CAROLS, PT. 2.
 ANNIVERSARY SONG, THE. K. Darby Singers, VY. L-4400-A, 3-28-47. Dec. 9-24273 (9-119), R: Happy Birthday/Auld Lang Syne.
 ANYTHING YOU CAN DO. D. Haymes, Andrews Sis., V. Schoen O. L-4377-A, 3-19-47. Dec. 9-40039 (9-327), R: There's No Business...

APPLE FOR THE TEACHER, AN. C. Boswell, JST. DLA-1782-A, 6-22-39. Dec. 9-11022 (9-199), R: Still the Bluebird Sings. Dec. 9-25496 (9-309), R: Between 18th & 19th on Chestnut St.
 APRIL PLAYED THE FIDDLE. JST. DLA-1982-A, 4-12-40. Dec. 9-11028 (9-201), R: I Haven't Time to Be a Millionaire.
 ASK ME NO QUESTIONS. Andrews Sis., V. Schoen O. L-5391-A, 2-15-50. Dec. 9-24942 (9-152), R: Lock, Stock and Barrel.
 AT THE FLYING "W." Andrews Sis., V. Schoen O. L-4677-A, 12-17-47. Dec. 9-24481 (9-152), R: Hundred and Sixty Acres, A.
 AT YOUR COMMAND. H. Barris, piano. LA-1051-B, 6-24-31. Dec.-Br. 9-80058 (9-7001), R: Many Happy Returns of the Day.
 AULD LANG SYNE
 See: HAPPY BIRTHDAY/AULD LANG SYNE.
 AWAY IN A MANGER
 See: CHRISTMAS CAROLS, PT. 1.

B BABA. X. Cugat O. L-3736-A, 2-11-45. Dec. 9-23413 (9-29), R: You Belong to My Heart.
 BALL HA'1. JST. L-4921-A, 3-10-49. Dec. 9-24609 (9-103), R: Some Enchanted Evening.
 BASIN STREET BLUES. C. Boswell, JST. DLA-971-A, 9-25-37. Dec. 9-25430 (9-309), R: Bob White.
 BEAUTIFUL DREAMER. JST. DLA-1967-B, 3-22-40. Dec. 9-25128 (9-163), R: Sweetly She Sleeps..
 BEAUTIFUL LOVE. VY. L-3473-A, 7-24-44. Dec. 9-27549 (9-226), R: Yours Is My Heart Alone.
 BECAUSE MY BABY DON'T MEAN "MAYBE" NOW. J. Fulton, C. Gaylord, A. Young, PW0. W-146549-2, 6-18-28. Col. 4-70-G (G4-11), [R: Non-Bing]
 BEGIN THE BEGUINE. JST. L-3411-A, 5-3-44. Dec. 9-23972 (9-120), R: Night and Day.
 BEST THING FOR YOU, THE. S. Burke O. L-5850-A, 9-21-50. Dec. 9-27250 (9-144), R: Marrying for Love.
 BETSY. Andrews Sis., V. Schoen O. L-3888-A, 7-3-45. Dec. 9-27555 (9-224), R: Weddin' Day.
 BETWEEN 18TH & 19TH ON CHESTNUT STREET. C. Boswell, JST. DLA-1910-A, 12-15-39. Dec. 9-25496 (9-309), R: Apple for the Teacher, An
 BIG MOVIE SHOW IN THE SKY, THE. Morganaire, R. Morgan O. L-5294-A, 12-23-49. Dec. 9-24853 (9-144), R: Yodel Blues, The.
 BLACK MOONLIGHT. J. Grier O. LA-4-A, 8-27-33. Col. 4-39523 (B-281), R: Did You Ever See a Dream Walking?
 BLUE. E. Condon O. W-73278-A, 1-16-46. Dec. 9-24114 (9-232), R: After You've Gone.
 BLUE HAWAII. L. McIntire. DLA-723-A & B, 2-23-37. Dec. 9-11012 (9-197) (Tk. A) & Dec. 9-25011 (9-141) (Tk. B), R: Sweet Leilani.
 BLUES SERENADE. A. M. Malneck O. DLA-1311-A, 7-8-38. Dec. 9-25368 (9-25), R: S'posin'.
 BOB WHITE. C. Boswell, JST. DLA-972-A, 9-25-37. Dec. 9-25430 (9-309), R: Basin St. Blues.
 BOOTS AND SADDLE
 See: TAKE ME BACK TO MY BOOTS AND SADDLE
 BRAHMS' LULLABY. JST. DLA-2399-A, 5-23-41. Dec. 9-88089 (1-177), R: That Sly Old Gentleman.
 BROTHER, CAN YOU SPARE A DIME? L. Hayton O. B-12502-A, 10-25-32. Jolly Roger 4516-4 (4516), R: Day You Came Along, The

C CAMPTOWN RACES, DE. King's Men, VY. DLA-2259-A, 12-9-40. Dec. 9-25129 (9-163), R: My Old Kentucky Home.
 CHICAGO STYLE. B. Hope, J. Lilley O. L-6820-A, 6-23-52. Dec. 9-28513 (9-375), R: Road to Ball, The.
 CHRISTMAS CAROLS, PT. 1 (Deck the Hall, Away in a Manger, I Saw Three Ships). Choir, S. Rady O. W-74948-A, 5-31-49. Dec. 9-24670 (9-66), R: Christmas Carols, Pt. 2.

CHRISTMAS CAROLS, PT. 2 (Good King Wenceslas, We Three Kings of Orient Are, Angels We Have Heard on High). Choir, S. Rady O. W-74949-A, 5-31-49. Dec. 9-24670 (9-66), R: Christmas Carols, Pt. 2.

CLEMENTINE. Music Maids, H. Hopper, JST. DLA-2437-A, 6-14-41. Dec. 9-25020 (9-145), R: Old Oaken Bucket, The.

CLOSE AS PAGES IN A BOOK. JST. L-3802-A, 4-18-45. Dec. 9-27276 (9-117), R: If I Loved You.

COUNTRY STYLE. Calico Kids, JST. L-4329-A, 11-19-46. Dec. 9-27553 (9-224), R: Home Cookin'.

CROSBY CHRISTMAS, A, PTS. 1 & 2 (Includes That Christmas Feeling & I'd Like to Hitch a Ride with Santa Claus). Gary, Phillip, Dennis & Lindsey Crosby, J. Alexander Cho., JST. L-5819-A & L-5820-A, 9-5-50. Dec. 9-40181 (1-134) (both sides).

DANCING IN THE DARK. S.O. E-37086-A, 8-19-31. Dec.-Br. 9-80056 (9-7001), R: Star Dust.

DANCING UNDER THE STARS. L. McIntire. DLA-906-A, 9-11-37. Dec. 9-25012 (9-141), R: Palace in Paradise.

DARLING NELLIE GRAY. P. Taylor Choristers. DLA-1289-A, 4-25-38. Dec. 9-24203 (9-119), R: Home Sweet Home.

DAY YOU CAME ALONG, THE. J. Grier O. LA-2-A, 8-27-33. Jolly Roger 4516-A (4516), R: Brother, Can You Spare a Dime?

DEAR LITTLE BOY OF MINE. JST. DLA-2502-A, 7-5-41. Dec. 9-25501 (9-246), R: Oh, How I Miss You Tonight.

DEAR OLD DONEGAL. Jesters, B. Haggart O. W-73220-A, 12-6-45. Dec. 9-23495 (9-31), R: MacNamara's Band.

DEARLY BELOVED. JST. L-3412-A, 5-3-44. Dec. 9-23679 (9-164), R: I've Told Ev'ry Little Star.

DECK THE HALL
See: CHRISTMAS CAROLS, PT. 1.

DEEP PURPLE. M. Malneck O. DLA-1733-A, 3-22-39. Dec. 9-25285 (9-25), R: Star Dust.

DID YOU EVER SEE A DREAM WALKING? King's Men, L. Hayton O. LA-89-A, 12-11-33. Col. 4-39523 (B-281), R: Black Moonlight.

DID YOUR MOTHER COME FROM IRELAND? King's Men, VY. DLA-2260-A, 12-9-40. Dec. 9-23787 (9-31), R: Where the River Shannon Flows.

DIXIELAND BAND, THE. B. Haggart O. W-76113-A, 4-8-50. Dec. 9-27013 (9-232), R: Jamboree Jones.

DON'T FENCE ME IN. Andrews Sis., V. Schoen O. L-3475-A, 7-25-44. Dec. 9-23484 (9-112), R: Pistol Packin' Mama.

DON'T LET THAT MOON GET AWAY. JST. DLA-1313-A, 7-11-38. Dec. 9-11017 (9-198), R: I've Got a Pocketful of Dreams.

DOWN BY THE RIVER. G. Stoll O. DLA-94-A, 2-21-35. Dec. 9-11002 (9-194), R: Soon.

DOWN THE OLD OX ROAD. J. Grier O. B-805-A, 6-16-33. Col. 4-39518 (B-280), R: Thanks.

DRIFTING AND DREAMING. L. Paul Trio. L-4357-A, 2-13-47. Dec. 9-25185 (9-113), R: It's Been a Long, Long Time.

EAGLE AND ME, THE. Mixed cho., Camarata O. W-72578-A, 11-24-44. Dec. 9-27278 (9-117), R: Evelina.

EARLY AMERICAN. VY. L-5702-A, 6-23-50. Dec. 9-27441 (9-204), R: My Own Bit of Land.

EAST SIDE OF HEAVEN. JST. DLA-1718-A, 3-10-39. Dec. 9-11024 (9-200), R: Sing a Song of Sunbeams.

EASY TO LOVE. JST. L-4730-A, 12-24-47. Dec. 9-24201 (9-120), R: I've Got You Under My Skin.

EILEEN. VY. L-5189-A, 11-6-49. Dec. 9-24846 (9-89), R: How Can You Buy Killarney?

EMBRACEABLE YOU. Chickadees, JST. L-4551-A, 11-12-47. Dec. 9-24541 (9-122), R: They Can't Take That Away from Me.

EMPTY SADDLES. Guardsmen Qt., VY. DLA-436-A, 7-14-36. Dec. 9-11008 (9-196), R: I'm an Old Cowhand. Dec. 9-25346 (9-118), R: Roundup Lullaby.

EVELINA. Camarata O. W-72579-A, 10-13-44. Dec. 9-27278 (9-117), R: Eagle and Me, The.

FADED SUMMER LOVE, A. VY. E-37282-A, 10-6-31. Dec.-Br. 9-80055 (9-7001), R: Where the Blue of the Night...

FAITH OF OUR FATHERS. M. Terr's Mixed Cho., JST. L-3027-A, 6-8-42. Dec. 9-23779 (9-65), R: I'll Be Home for Christmas.

FEUDIN' AND FIGHTIN'. Jesters, B. Haggart O. W-73909-A, 5-8-47. Dec. 9-27500 (9-232), R: Goodbye, My Lover, Goodbye.

FINE ROMANCE, A. Dixie L. Crosby, VY. DLA-588-A, 8-19-36. Dec. 9-23681 (9-164), R: Way You Look Tonight, The.

FIRST NOEL, THE. K. Lane Singers, VY. L-5008-A, 5-11-49. Dec. 9-24659 (9-66), R: You're All I Want for Christmas.

FROM MONDAY ON. A. Rinker, J. Fulton, C. Gaylord, A. Young, PWO. BVE-41689-3, 2-13-28. Vic. 27-0136 (WPT-35), [R: non-Bing].

FROM THE TOP OF YOUR HEAD. Dorsey Bros. O. 39852-A, 8-14-35. Dec. 9-11005 (9-195), R: I Wish I Were Aladdin.

FUNNY OLD HILLS, THE. JST. DLA-1549-A, 11-4-38. Dec. 9-11019 (9-198), R: I Have Eyes.

GALWAY BAY. VY. L-4583-A, 11-27-47. Dec. 9-24295 (9-89), R: My Girl's an Irish Girl. Dec. 9-28195 (9-342), R: Isle of Innisfree.

GHOST OF A CHANCE, A. S.O. B-12474-B, 10-14-32. Col. 4-39524 (B-281), R: Temptation.

GIRL OF MY DREAMS. JST. DLA-1768-A, 6-9-39. Dec. 9-27551 (9-226), R: I'll Remember April.

GO FLY A KITE. JST. DLA-1771-A, 6-9-39. Dec. 9-11023 (9-199), R: Man and His Dream, A.

GO WEST, YOUNG MAN! Andrews Sis., V. Schoen O. L-4396-A, 3-26-47. Dec. 9-27349 (9-152), R: Along the Navajo Trail.

GOD REST YE MERRY, GENTLEMEN. M. Terr's Mixed Cho., JST. L-3028-A, 6-8-42. Dec. 9-23778 (9-65), R: White Christmas.

GOOD KING WENCESLAS
See: CHRISTMAS CAROLS, PT. 2.

GOODBYE, MY LOVER, GOODBYE. Jesters, B. Haggart O. W-73910-A, 5-8-47. Dec. 9-27500 (9-232), R: Feudin' and Fightin'.

GOODNIGHT, SWEETHEART. VY. E-37285-A, 10-8-31. Dec.-Br. 9-80046 (9-7000), R: Too Late.

GYPSY LOVE SONG. F. Langford, VY. DLA-1624-A, 12-9-38. Dec. 9-23814 (9-111), R: I'm Falling in Love with Someone.

HANG YOUR HEART ON A HICKORY LIMB. JST. DLA-1719-A, 3-10-39. Dec. 9-11025 (9-200), R: That Sly Old Gentleman.

HAPPY BIRTHDAY/AULD LANG SYNE. K. Darby Singers, VY. L-4398-A, 3-28-47. Dec. 9-24273 (9-119), R: Anniversary Song, The.

HAPPY PRINCE, THE, PTS. 1, 2, 3 & 4. O. Welles, supporting cast, VY. L-3929-A, 3930-A, 3931-A & 3932-A, 8-21-45. Dec. 9-40007/8 (2-110), auto seq.

HASTA MAÑANA. X. Cugat O. L-3737-A, 2-11-45. Dec. 9-23547 (9-29), R: Siboney.

HAVE I TOLD YOU LATELY THAT I LOVE YOU? Andrews Sis., V. Schoen O. L-5216-A, 11-25-49. Dec. 9-24827 (9-152), R: Quicksilver.

HAWAIIAN PARADISE. D. McIntire. DLA-523-A, 8-4-36. Dec. 9-25010 (9-141), R: South Sea Island Magic.

HE LEADETH ME. K. Darby Cho. & organ ac. L-4997-A, 5-6-49. Dec. 9-14500 (9-258), R: What a Friend We Have in Jesus.

HERE COMES SANTA CLAUS. Andrews Sis., V. Schoen O. L-5005-A, 5-10-49. Dec. 9-24658 (9-66), R: Twelve Days of Christmas.

HIGH ON THE LIST. Andrews Sis., V. Schoen O. L-5452-A, 3-24-50. Dec. 9-27173 (9-101), R: Life Is So Peculiar.

HOLY, HOLY, HOLY, LORD GOD ALMIGHTY. K. Darby Cho. & organ ac. L-4992-A, 5-6-49. Dec. 9-14531 (9-258), R: O God Our Help in Ages Past.

HOME COOKIN'. J. Conlon Rhythmaires, P. Botkin's String Band. W-76144-A, 4-12-50. Dec. 9-27553 (9-224), R: Country Style.

HOME ON THE RANGE. L. Hayton O. LA-22-A, 9-27-33. Col. 4-39517 (B-280), R: Last Roundup.

HOME ON THE RANGE. VY. DLA-1778-A, 6-13-39. Dec. 9-25000 (9-18), R: When the Bloom Is On the Sage.

HOME SWEET HOME. Choir, VY. L-3902-A, 7-30-45. Dec. 9-24203 (9-119), R: Darling Nellie Gray.

HOOT MON. B. Hope, Mellomen, J. Lilley O. L-6819-A, 6-23-52. Dec. 9-28514 (9-375), R: Merry-Go-Run-Around.

HOUSE THAT JACK BUILT FOR JILL, THE. J. Dorsey O. DLA-441-B, 7-17-36. Dec. 9-11009 (9-196), R: I Can't Escape from You.

HOW CAN YOU BUY KILLARNEY? VY. L-5190-A, 11-6-49. Dec. 9-24846 (9-89), R: Eileen.

HOW DEEP IS THE OCEAN? S.O. B-12472-A, 10-14-32. Col. 4-39516 (B-280), R: I've Got the World on a String.

HUNDRED AND SIXTY ACRES, A. Andrews Sis., V. Schoen O. L-4676-A, 12-17-47. Dec. 9-24481 (9-152), R: At the Flying "W."

I APOLOGIZE. S.O. E-37085-A, 8-19-31. Dec.-Br. 9-80057 (9-7001), R: Sweet and Lovely.

I CAN'T ESCAPE FROM YOU. J. Dorsey O. DLA-440-A, 7-17-36. Dec. 9-11009 (9-196), R: House That Jack Built for Jill, The

I CRIED FOR YOU. JST. DLA-1634-B, 12-12-38. Dec. 9-25366 (9-25), R: My Melancholy Baby.

I DON'T WANT TO WALK WITHOUT YOU. JST. DLA-2859-B, 1-27-42. Dec. 9-25504 (9-242), R: Moonlight Cocktail.

I DREAM OF JEANIE WITH THE LIGHT BROWN HAIR. J S T. DLA-1968-A, 3-22-40. Dec. 9-25127 (9-163), R: Nell and I.

I FOUND A MILLION-DOLLAR BABY. S.O. LA-1043-B, 6-12-31. Dec.-Br. 9-80045 (9-7000), R: I'm Through with Love.

I FOUND A MILLION-DOLLAR BABY. JST. DLA-2044-A, 7-10-40. Dec. 9-25502 (9-242), R: Please.

I GOT PLENTY O' NUTTIN'. VY. DLA-324-A, 3-29-36. Dec. 9-25409 (9-122), R: It Ain't Necessarily So.

I HAVE EYES. JST. DLA-1548-B, 11-4-38. Dec. 9-11019 (9-198), R: Funny Old Hills, The.

I HAVEN'T TIME TO BE A MILLIONAIRE. JST. DLA-1983-A, 4-12-40. Dec. 9-11028 (9-201), R: April Played the Fiddle.

I KISS YOUR HAND, MADAME. VY. L-4345-A, 1-17-47. Dec. 9-27550 (9-226), R: Kiss in Your Eyes, The.

I LOVE YOU (Grieg) JST. L-3706-A, 12-15-44. Dec. 9-27277 (9-117), R: They Say It's Wonderful.

I LOVE YOU (Porter) JST. L-3314-A, 2-11-44. Dec. 9-24256 (9-116), R: I'll Be Seeing You. Dec. 9-25400 (9-120), R: Just One of Those Things.

I LOVE YOU TRULY. JST. L-3803-A, 4-18-45. Dec. 9-23971 (9-116), R: Just a-Wearyin' for You.

I MIGHT BE YOUR ONCE-IN-A-WHILE. JST. L-6049-A, 2-7-51. Dec. 9-27643 (9-111), R: Indian Summer)

I NEVER REALIZED. VY. DLA-551-B, 8-10-36. Dec. 9-24202 (9-120), R: Rosalie.

I ONLY WANT A BUDDY--NOT A SWEETHEART. VY. DLA-2313-A, 12-30-40. Dec. 9-27554 (9-224), R: When the White Azaleas Start Blooming.

I SAW THREE SHIPS
See: CHRISTMAS CAROLS, PT. 1.

I STILL SUITS ME. L. Wiley, VY. L-4373-A, 3-17-47. Dec. 9-25259 (9-14), R: 01' Man River.

I SURRENDER, DEAR. G. Arnheim O. PBVE-61068-2, 1-19-31. Vic. 27-0014 (WPT-5), R: Just a Gigolo.

I SURRENDER, DEAR. JST. DLA-1744-A, 3-31-39. Dec. 9-11048 (1-704), R: Where the Blue of the Night... Dec. 9-25229 (9-226), R: It Must Be True.

I WISH I WERE ALADDIN. Dorsey Bros. O. 39853-A, 8-14-35. Dec. 9-11005 (9-195), R: From the Top of Your Head.

I WISHED ON THE MOON. Dorsey Bros. O. 39857-A, 8-14-35. Dec. 9-11001 (9-194), R: With Every Breath I Take.

I WONDER WHAT'S BECOME OF SALLY. JST. DLA-2444-A, 6-16-41. Dec. 9-25503 (9-242), R: Mary's a Grand Old Name.

I'D LIKE TO HITCH A RIDE WITH SANTA CLAUS
See: CROSBY CHRISTMAS, A.

I'D LOVE TO LIVE IN LOVELAND. JST. L-4733-A, 12-24-47. Dec. 9-24471 (9-246), R: Love Thy Neighbor.

IF I HAD MY WAY. JST. DLA-1742-A, 3-31-39. Dec. 9-11030 (9-201), R: Sweet Potato Piper.

IF I LOVED YOU. JST. L-4735-A, 12-24-47. Dec. 9-27276 (9-117), R: Close as Pages in a Book.

IF I WAS A MILLIONAIRE
See: MEDLEY OF GUS EDWARDS' HITS

IF I WERE A BELL. P. Andrews, V. Schoen O. L-5831-A, 9-7-50. Dec. 9-27232 (9-144), R: I've Never Been in Love Before.

IF YOU SHOULD EVER NEED ME. S.O. LA-984-A, 3-30-31. Dec.-Br. 9-80043 (9-7000), R: Out of Nowhere.

I'LL BE HOME FOR CHRISTMAS. JST. L-3203-A, 10-1-43. Dec. 9-23779 (9-65), R: Faith of Our Fathers.

I'LL BE SEEING YOU. JST. L-3318-A, 2-17-44. Dec. 9-24256 (9-116), R: I Love You (Porter).

I'LL REMEMBER APRIL. JST. L-3455-A, 7-7-44. Dec. 9-27551 (9-226), R: Girl of My Dreams.

I'LL SI-SI YA IN BAHIA. Andrews Sis., JST. L-6658-A, 2-21-52. Dec. 9-28256 (9-350), R: Live Oak Tree, The.

I'LL TAKE YOU HOME AGAIN, KATHLEEN. JST. L-3898-A, 7-17-45. Dec. 9-23789 (9-31), R: Too Ra-Loo-Ra-Loo-Ral.

I'M AN OLD COWHAND. J. Dorsey O. DLA-442-A, 7-17-36. Dec. 9-11008 (9-196), R: Empty Saddles. Dec. 9-25001 (9-18), R: There's a Gold Mine in the Sky.

I'M DRIFTING BACK TO DREAMLAND. D. McIntire. DLA-2831-A, 1-19-42. Dec. 9-25188 (9-113), R: Singing Sands of Alamosa.

I'M FALLING IN LOVE WITH SOMEONE. F. Langford, VY. DLA-1625-A, 12-9-38. Dec. 9-23814 (9-111), R: Gypsy Love Song.

I'M THROUGH WITH LOVE. S.O. LA-1024-A, 6-12-31. Dec.-Br. 9-80045 (9-7000), R: I Found a Million-Dollar Baby.

I'M WAITING FOR SHIPS THAT NEVER COME IN. JST. DLA-1953-A, 2-25-40. Dec. 9-25281 (9-242), R: When Day Is Done.

IN A LITTLE HULA HEAVEN. J. Dorsey O. DLA-729-B, 2-28-37. Dec. 9-11013 (9-197), R: Sweet Is the Word for You.

INDIAN SUMMER. JST. L-6050-A, 2-7-51. Dec. 9-27643 (9-111), R: I Might Be Your Once-in-a-While.

IOWA INDIAN SONG. F. Waring O. & Glee Club. W-75002-A, 6-17-49. Dec. 9-24800 (9-204), R: Way Back Home.

ISLE OF INNISFREE. JST. L-6576-A, 12-19-51. Dec. 9-28195 (9-342), R: Galway Bay.

IT AIN'T NECESSARILY SO. VY. DLA-325-D, 3-29-36. Dec. 9-25409 (9-122), R: I Got Plenty o' Nuttin'.

IT MAKES NO DIFFERENCE NOW. Bob Crosby O. DLA-2275-B, 12-16-40. Dec. 9-23968 (9-112), R: San Antonio Rose.

IT MUST BE TRUE. Music Maids, JST'S Frying Pan Five. DLA-1753-A, 4-3-39. Dec. 9-25229 (9-226), R: I Surrender, Dear.

IT'S BEEN A LONG, LONG TIME. L. Paul Trio. L-3889-A, 7-12-45. Dec. 9-25185 (9-113), R: Drifting and Dreaming.

IT'S EASY TO REMEMBER. Rhythmettes, Three Shades of Blue, G. Stoll O. DLA-95-E, 2-21-35. Dec. 9-11003 (9-194), R: Swanee River.

IT'S THE NATURAL THING TO DO. JST. DLA-829-A, 7-12-37. Dec. 9-11015 (9-197), R: All You Want to Do Is Dance.

IT'S THE SAME OLD SHILLELAH. Jesters, B. Haggart O. W-73218-A, 12-6-45. Dec. 9-23786 (9-31), R: Who Threw the Overalls...

I'VE GOT A POCKETFUL OF DREAMS. JST. DLA-1312-A, 7-11-38. Dec. 9-11017 (9-198), R: Don't Let That Moon Get Away.

I'VE GOT THE WORLD ON A STRING. Dorsey Bros O. B-12991-A, 1-26-33. Col. 4-39516 (B-280), R: How Deep Is the Ocean?

I'VE GOT TO PASS YOUR HOUSE TO GET TO MY HOUSE. J. Grier O. B-782-B, 6-9-33. Col. 4-39522 (B-281), R: Moonstruck.

I'VE GOT YOU UNDER MY SKIN. JST. L-4731-A, 12-24-47. Dec. 9-24201 (9-120), R: Easy to Love.

I'VE NEVER BEEN IN LOVE BEFORE. A. Stordahl O. L-5827-A, 9-7-50. Dec. 9-27232 (9-144), R: If I Were a Bell.

I'VE TOLD EV'RY LITTLE STAR. Camarata O. W-73263-A, 12-31-45. Dec. 9-23679 (9-164), R: Dearly Beloved.

JAMBOREE JONES. Tatlers, B. Haggart O. W-76114-A, 4-8-50. Dec. 9-27013 (9-232), R: Dixieland Band, The.

JEANIE WITH THE LIGHT BROWN HAIR
See: I DREAM OF JEANIE...

JIMMY VALENTINE
See: MEDLEY OF GUS EDWARDS' HITS

JINGLE BELLS. Andrews Sis., V. Schoen O. L-3199-A, 9-27-43. Dec. 9-23281 (9-65) & Dec. 9-88149 (1-256), R: Santa Claus Is Comin' to Town.

JOOBALAI. JST. DLA-1550-A, 11-4-38. Dec. 9-11018 (9-198), R: You're a Sweet Little Headache.

JUNE IN JANUARY. G. Stoll O. DLA-71-B, 11-9-34. Dec. 9-11000 (9-194), R: Love Is Just Around the Corner.

JUST A GIGOLO. G. Arnheim O. PBVE-61078-2, 3-2-31. Vic. 27-0014 (WPT-5), R: I Surrender, Dear.

JUST A PRAYER AWAY. K. Darby Singers, E. Smith, organ, VY. L-3471-A, 7-24-44. Dec. 9-27442 (9-204), R: My Mother's Waltz.

JUST A WEARYIN' FOR YOU. JST. L-3804-A, 4-18-45. Dec. 9-23971 (9-116), R: I Love You Truly.

JUST FOR YOU. Camarata O. L-6644-A, 2-14-52. Dec. 9-28254 (9-350), R: On the 10:10 from Ten-Ten-Tennessee.

JUST ONE MORE CHANCE. VY. LA-1037-A, 5-4-31. Dec.-Br. 9-80044 (9-7000), R: Now That You're Gone.

JUST ONE OF THOSE THINGS. JST. L-3725-A, 1-21-45. Dec. 9-25400 (9-120), R: I Love You (Porter).

KENTUCKY BABE. F. Waring & Glee Club. W-73941-A, 6-5-47. Dec. 9-23990 (9-119), R: Whiffenpoof Song.

KISS IN YOUR EYES, THE. VY. L-4346-A, 1-17-47. Dec. 9-27550 (9-226), R: I Kiss Your Hand, Madame.

LAST MILE HOME, THE. K. Lane Singers, VY. L-5007-A, 5-11-49. Dec. 9-27443 (9-204), R: Meadows of Heaven, The.

LAST ROUNDUP, THE. L. Hayton O. LA-20-A, 9-27-33. Col. 4-39517 (B-280), R: Home on the Range.

LAUGH AND CALL IT LOVE. JST. DLA-1315-A, 7-11-38. Dec. 9-11016 (9-198), R: Small Fry.

LET'S CALL A HEART A HEART. G. Stoll O. DLA-478-A, 7-29-36. Dec. 9-11010 (9-196), R: Pennies from Heaven.

LET'S PUT OUT THE LIGHTS. S.O. B-12510-A, 10-28-32. Col. 4-39521 (B-281), R: Sweet Georgia Brown.

LIFE IS SO PECULIAR. Andrews Sis., V. Schoen O. L-5451-A, 3-24-50. Dec. 9-27173 (9-101), R: High on the List.

LITTLE ANGEL. H. Owens O. DLA-1211-A, 4-13-38. Dec. 9-25022 (9-143), R: Sweet Hawaiian Chimes.

LITTLE GREY HOUSE. J. Conlon Singers, JST. L-5207-A, 11-16-49. Dec. 9-24824 (9-144), R: Stay Well.

LIVE OAK TREE, THE. Andrews Sis., JST. L-6659-A, 2-21-52. Dec. 9-28256 (9-350), R: I'll Si-Si Ya in Bahia.

LOCK, STOCK AND BARREL. Andrews Sis., V. Schoen O. L-5390-A, 2-15-50. Dec. 9-24942 (9-152), R: Ask Me No Questions.

LONG AGO (AND FAR AWAY). JST. L-3409-A, 5-3-44. Dec. 9-23680 (9-164), R: All Through the Day.

LOVE IS JUST AROUND THE CORNER. G. Stoll O. DLA-72-A, 11-9-34. Dec. 9-11000 (9-194), R: June in January.

LOVE THY NEIGHBOR. JST. L-4798-A, 12-31-47. Dec. 9-24471 (9-246), R: I'd Love to Live in Loveland.

LOVE WALKED IN. JST. L-4554-A, 11-12-47. Dec. 9-24542 (9-122), R: Summertime.

LULLABY (Brahms)
See: BRAHMS' LULLABY

MACNAMARA'S BAND. Jesters, B. Haggart O. W-73219-A, 12-6-45. Dec. 9-23495 (9-31), R: Dear Old Donegal.

MAN AND HIS DREAM, A. JST. DLA-1772-A, 6-9-39. Dec. 9-11023 (9-199), R: Go Fly a Kite.

MANY HAPPY RETURNS OF THE DAY. S.O. LA-1042-A, 6-12-31. Dec.-Br. 9-80058 (9-7001), R: At Your Command.

MARRYING FOR LOVE. S. Burke O. L-5849-A, 9-21-50. Dec. 9-27250 (9-144), R: Best Thing for You, The.

MARY'S A GRAND OLD NAME. JST. DLA-2446-A, 6-16-41. Dec. 9-25503 (9-242), R: I Wonder What's Become of Sally.

MAYBE. VY. DLA-1776-A, 6-13-39. Dec. 9-25410 (9-122), R: Somebody Loves Me.

MEADOWS OF HEAVEN. K. Lane Singers, VY. L-5006-A, 5-11-49. Dec. 9-27443 (9-204), R: The Last Mile Home.

MEDLEY OF GUS EDWARDS' HITS (Sunbonnet Sue, Jimmy Valentine, If I Was a Millionaire). Music Maids, JST. DLA-1796-A, 6-30-39. Dec. 9-11021 (9-199), R: This Is My Night to Dream.

MEET THE SUN HALFWAY. JST. DLA-1981-A, 4-12-40. Dec. 9-11029 (9-201), R: Pessimistic Character.

MERRY-GO-RUN-AROUND. B. Hope, P. Lee, S. Burke O. L-6822-A, 6-24-52. Dec. 9-28514 (9-375), R: Hoot Mon.

MEXICALI ROSE. JST. DLA-1316-A, 7-11-38. Dec. 9-25002 (9-18), R: Silver on the Sage.

MIGHTY LAK' A ROSE. Song Spinners, E. Smith, organ, L. Engel O. W-73212-A, 12-4-45. Dec. 9-23482 (9-116), R: Sweetest Story Ever Told.

MILADY. D. Kirsten, J. Blackton O. W-76124-A, 4-11-50. Dec. 9-27264 (9-101), R: Accidents Will Happen.

MISS YOU. JST. DLA-2840-A, 1-24-42. Dec. 9-24255 (9-116), R: You and I.

MISSISSIPPI MUD. F. Trumbauer O. W-400034-A, 1-20-28. Col. 4-65-G (G4-10), [R: Non-Bing].

MOON AND THE WILLOW TREE, THE. JST. DLA-1908-A, 12-15-39. Dec. 9-11031 (9-201), R: Too Romantic.

MOON GOT IN MY EYES, THE. JST. DLA-831-A, 7-12-37. Dec. 9-11014 (9-197), R: Smarty.

MOONBURN. G. Stoll O. DLA-262-B, 11-13-35. Dec. 9-11006 (9-195), R: Two for Tonight.

MOONLIGHT COCKTAIL. JST. DLA-2858-A, 1-27-42. Dec. 9-25504 (9-242), R: I Don't Want to Walk Without You.

MOONSTRUCK. J. Grier O. B-780-A, 6-9-33. Col. 4-39522 (B-281), R: I've Got to Pass Your House...

MOTHER DEAR, O PRAY FOR ME. K. Darby Cho. & organ ac. L-4993-A, 5-6-49. Dec. 9-14501 (9-258) & Dec. 9-88152 (1-251), R: O Lord I Am Not Worthy.

MY GIRL'S AN IRISH GIRL. VY. L-4555-A, 11-13-47. Dec. 9-24295 (9-89), R: Galway Bay.

MY HEART AND I. G. Stoll O. DLA-260-A, 11-13-35. Dec. 9-11007 (9-195), R: Sailor Beware.

MY HEART IS TAKING LESSONS. JST. DLA-1148-A, 1-21-38. Dec. 9-11020 (9-199), R: On the Sentimental Side.

MY HONEY'S LOVIN' ARMS. Mills Bros., Dorsey Bros. O. B-12992-B, 1-26-33. Col. 4-39519 (B-280), R: Please.

MY ISLE OF GOLDEN DREAMS. D. McIntire. DLA-1775-A, 6-13-39. Dec. 9-25023 (9-143), R: To You, Sweetheart, Aloha.

MY LITTLE BUCKAROO. VY. DLA-746-A, 3-8-37. Dec. 9-25003 (9-145), R: Take Me Back to My Boots and Saddle.

MY MELANCHOLY BABY. JST. DLA-1633-A, 12-12-38. Dec. 9-25366 (9-25), R: I Cried for You.

MY MOTHER'S WALTZ. K. Darby Singers, E. Smith, organ, VY. L-3472-A, 7-24-44. Dec. 9-27442 (9-204), R: Just a Prayer Away.

MY OLD KENTUCKY HOME. King's Men, VY. DLA-2261-B, 12-9-40. Dec. 9-25129 (9-163), R: Camptown Races, De.

MY OWN BIT OF LAND. K. Darby Singers, rhythm ac. L-5291-A, 12-22-49. Dec. 9-27441 (9-204), R: Early American.

NELL AND I. JST. DLA-2503-A, 7-5-41. Dec. 9-25127 (9-163), R: I Dream of Jeanie...

NEW SAN ANTONIO ROSE
See: SAN ANTONIO ROSE

NIGHT AND DAY. JST. L-3316-A, 2-11-44. Dec. 9-23972 (9-120), R: Begin the Beguine.

NOBODY'S DARLIN' BUT MINE. VY. DLA-2844-A, 1-26-42. Dec. 9-23970 (9-112), R: Walking the Floor Over You.

NOW IS THE HOUR. K. Darby Cho., instr. ac. L-4541-A, 11-8-47. Dec. 9-24279 (9-119), R: Silver Threads Among the Gold.

NOW THAT YOU'RE GONE. VY. F-37281-A, 10-6-31. Dec.-Br. 9-80044 (9-7000), R: Just One More Chance.

O COME, ALL YE FAITHFUL
See: ADESTE FIDELIS

O GOD, OUR HELP IN AGES PAST. K. Darby Cho., organ ac. L-4999-A, 5-6-49. Dec. 9-14531 (9-258), R: Holy, Holy, Holy...

O LORD, I AM NOT WORTHY. K. Darby Cho. & organ ac. L-4994-A, 5-6-49. Dec. 9-14501 (9-258) & Dec. 9-88152 (1-251), R: Mother Dear, O Pray for Me.

OH, HOW I MISS YOU TONIGHT. JST. DLA-2500-A, 7-5-41. Dec. 9-25501 (9-246), R: Dear Little Boy of Mine.

OH! MISS HANNAH. PW0. W-148421-4, 5-4-29. Col. 4-71-G (G4-11), [R: Non-Bing].

OH!WHAT A BEAUTIFUL MORNING. Trudy Erwin, Sportsmen Glee Club. L-3182-A, 8-23-43. Dec. 9-27275 (9-117), R: People Will Say We're in Love.

OL' MAN RIVER. Camarata O. W-73262-A, 12-31-45. Dec. 9-23678 (9-164), R: Till the Clouds Roll by. Dec. 9-25259 (9-14), R: I Still Suits Me.

OLD BLACK JOE. JST. DLA-2445-A, 6-16-41. Dec. 9-25130 (9-163), R: Swanee River.

OLD FOLKS AT HOME
See: SWANEE RIVER

OLD OAKEN BUCKET, THE. Music Maids, Hal Hopper, JST. DLA-2438-A, 6-14-41. Dec. 9-25020 (9-145), R: Clementine.

ON THE SENTIMENTAL SIDE. JST. DLA-1150-A, 1-21-38. Dec. 9-11020 (9-199), R: My Heart Is Taking Lessons.

ON THE 10:10 FROM TEN-TEN-TENNESSEE. B. Lessy, N. Van Cleave O. L-6755-A, 5-8-52. Dec. 9-28254 (9-350), R: Just for You.

ONCE MORE THE BLUE AND WHITE. K. Lane Singers, VY. L-5687-A, 6-21-50. Dec. 9-27263 (9-101), R: Wouldn't It Be Funny?

ONE, TWO, BUTTON YOUR SHOE. G. Stoll O. DLA-479-A, 7-29-36. Dec. 9-11011 (9-196), R: So Do I.

ONLY FOREVER. JST. DLA-2033-A, 7-3-40. Dec. 9-11026 (9-200), R: When the Moon Comes Over Madison Square.

OUT OF NOWHERE. S.O. LA-983-A, 3-30-31. Dec.-Br. 9-80043 (9-7000), R: If You Should Ever Need Me.

PALACE IN PARADISE. L. McIntire. DLA-907-B, 9-11-37. Dec. 9-25012 (9-141), R: Dancing Under the Stars.

PENNIES FROM HEAVEN. G. Stoll O. DLA-463-A, 7-24-36. Dec. 9-11010 (9-196), R: Let's Call a Heart a Heart.

PEOPLE WILL SAY WE'RE IN LOVE. T. Erwin, Sportsmen Glee Club. L-3181-A, 8-23-43. Dec. 9-27275 (9-117), R: Oh! What a Beautiful Morning.

PESSIMISTIC CHARACTER, THE. JST. DLA-1984-A, 4-12-40. Dec. 9-11029 (9-201), R: Meet the Sun Halfway.

PISTOL PACKIN' MAMA. Andrews Sis., V. Schoen O. L-3197-A, 9-27-43. Dec. 9-23484 (9-112), R: Don't Fence Me In.

PLEASE. A. Weeks O. SF-11-A, 9-16-32. Col. 4-39519 (B-280), R: My Honey's Lovin' Arms.

PLEASE. JST. DLA-2073-A, 7-27-40. Dec. 9-25502 (9-242), R: I Found a Million-Dollar Baby.

PUT IT THERE, PAL. B. Hope, V. Schoen O. L-3686-A, 12-8-44. Dec. 9-40000 (9-327), R: Road to Morocco, The.

QUICKSILVER. Andrews Sis., V. Schoen O. L-5215-A, 11-25-49. Dec. 9-24827 (9-152), R: Have I Told You Lately That I Love You?

RANCHO GRANDE, EL
See: Alla en el Rancho Grande

RHYTHM ON THE RIVER. JST. DLA-2042-A, 7-10-40. Dec. 9-11027 (9-200), R: That's for Me.

RIDIN' DOWN THE CANYON. VY. DLA-2516-A, 7-8-41. Dec. 9-23969 (9-112), R: You Are My Sunshine.

ROAD TO BALI, THE. B. Hope, Rhythmaires, S. Burke O. L-6821-A, 6-24-52. Dec. 9-28513 (9-375), R: Chicago Style.

ROAD TO MOROCCO, THE. B. Hope, V. Schoen O. L-3687-A, 12-8-44. Dec. 9-40000 (9-327), R: Put It There, Pal.

ROCK OF AGES. K. Darby Cho., organ ac. L-4995-A, 5-6-49. Dec. 9-14517 (9-258), R: All Hail the Power.

ROSALIE. JST. L-4608-A, 12-3-47. Dec. 9-24202 (9-120), R: I Never Realized.
ROSE OF TRALEE. JST. L-3896-A, 7-17-45. Dec. 9-23788 (9-89), R: When Irish Eyes Are Smiling.
ROUNDUP LULLABY. VY. DLA-437-A, 7-14-36. Dec. 9-25346 (9-118), R: Empty Saddles.
RUDOLPH THE RED-NOSED REINDEER. J. Conlon's Rhythmaires, JST. L-5695-A, 6-22-50. Dec. 9-88050 (1-123), R: Teddy Bear's Picnic, The.

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SAIL ALONG, SILV'RY MOON. L. McIntire. DLA-909-B, 9-11-37. Dec. 9-25021 (9-143), R: When You Dream About Hawaii.
SAILOR BEWARE. G. Stoll O. DLA-259-A, 11-13-35. Dec. 9-11007 (9-195), R: My Heart and I.
SAN ANTONIO ROSE. Bob Crosby O. DLA-2274-A, 12-16-40. Dec. 9-23968 (9-112), R: It Makes No Difference Now.
SANTA CLAUS IS COMIN' TO TOWN. Andrews Sis., V. Schoen O. L-3200-A, 9-27-43. Dec. 9-23281 (9-65) & Dec. 9-88149 (1-256), R: Jingle Bells.
SEPTEMBER SONG. JST. L-3274-A, 12-29-43. Dec. 9-23754 (9-246), R: Temptation.
SHINE. Mills Bros., S.O. B-11376-A, 2-29-32. Col. 4-39520 (B-280), R: Some of These Days.
SHOW BUSINESS
See: THERES NO BUSINESS LIKE SHOW BUSINESS.
SIBONEY. X. Cugat O. L-3735-B, 2-11-45. Dec. 9-23547 (9-29), R: Hasta Mañana.
SIERRA SUE. JST. DLA-1970-A, 3-22-40. Dec. 9-25497 (9-145), R: Along the Santa Fe Trail.
SILENT NIGHT, HOLY NIGHT. K. Darby Singers, JST. L-4375-A, 3-19-47. Dec. 9-23777 (9-65), R: Adeste Fidelis.
SILVER ON THE SAGE. JST. DLA-1314-A, 7-11-38. Dec. 9-25002 (9-18), R: Mexicali Rose.
SILVER THREADS AMONG THE GOLD. K. Darby Cho., instr. ac. L-4542-A, 11-8-47. Dec. 9-24279 (9-119), R: Now Is the Hour.
SING A SONG OF SUNBEAMS. JST. DLA-1721-A, 3-10-39. Dec. 9-11024 (9-200), R: East Side of Heaven.
SINGING HILLS, THE. JST. DLA-1952-A, 2-25-40. Dec. 9-25345 (9-118), R: Tumbling Tumbleweeds.
SINGING SANDS OF ALAMOSA, THE. D. McIntire. DLA-2832-A, 1-19-42. Dec. 9-25188 (9-113), R: I'm Drifting Back to Dreamland.
SIOUX CITY SUE. Jesters, B. Haggart O. W-73255-A, 12-27-45. Dec. 9-23508 (9-224), R: You Sang My Love Song to Somebody Else.
SMALL FRY. J. Mercer, VY's Small Fryers. DLA-1297-A, 7-1-38. Dec. 9-11016 (9-198), R: Laugh and Call It Love.
SMALL ONE, THE, PTS. 1, 2, 3 & 4. Supporting cast, VY. L-4379-A, 4380-A, 4381-A & 4382-A, 3-20-47. Dec. 9-40040/1 (2-111), auto seq.
SMARTY. JST. DLA-832-A, 7-12-37. Dec. 9-11014 (9-197), R: Moon Got In My Eyes, The.
SO DO I. G. Stoll O. DLA-462-A, 7-24-36. Dec. 9-11011 (9-196), R: One Two, Button Your Shoe.
SOME ENCHANTED EVENING. JST. L-4922-A, 3-10-49. Dec. 9-24609 (9-103), R: Bali Ha'i.
SOME OF THESE DAYS. L. Hayton O. JC-8641-1, 5-26-32. Col. 4-39520 (B-280), R: Shine.
SOMEBODY LOVES ME. VY. DLA-1777-A, 6-13-39. Dec. 9-25410 (9-122), R: Maybe.
SONG OF OLD HAWAII. A. D. McIntire. DLA-2014-A, 7-1-40. Dec. 9-25024 (9-143), R: Trade Winds.
SONG OF THE ISLANDS. D. McIntire. DLA-452-A, 7-23-36. Dec. 9-25009 (9-141), R: Aloha Oe.
SOON. G. Stoll O. DLA-93-A, 2-21-35. Dec. 9-11002 (9-194), R: Down by the River.
SOUTH SEA ISLAND MAGIC. D. McIntire. DLA-522-A, 8-4-36. Dec. 9-25010 (9-141), R: Hawaiian Paradise.
SPANIARD THAT BLIGHTED MY LIFE, THE. A. Jolson, M. Stoloff O. L-4387-A, 3-25-47. Dec. 9-40038 (9-210 & 9-327), R: Alexander's Ragtime Band.

S'POSIN'. Music Maids, JST's Frying Pan Five. DLA-1754-A, 4-3-39. Dec. 9-25368 (9-25), R: Blues Serenade, A.
STAR DUST. S.O. E-37087-A, 8-19-31. Dec.-Br. 9-80056 (9-7001), R: Dancing in the Dark.
STAR DUST. M. Malneck O. DLA-1734-A, 3-22-39. Dec. 9-25285 (9-25), R: Deep Purple.
START THE DAY RIGHT. C. Boswell, JST. DLA-1781-A, 6-22-39. Dec. 9-25495 (9-309), R: Alexander's Ragtime Band.
STAY WELL. J. Conlon Singers, JST. L-5206-A, 11-16-49. Dec. 9-24824 (9-144), R: Little Grey House, The.
STILL THE BLUEBIRD SINGS. JST. DLA-1770-A, 6-9-39. Dec. 9-11022 (9-199), R: Apple for the Teacher, An.
SUMMERTIME. M. Malneck O. DLA-1310-A, 7-8-38. Dec. 9-24542 (9-122), R: Love Walked In.
SUNBONNET SUE
See: MEDLEY OF GUS EDWARDS' HITS
SWANEE RIVER (OLD FOLKS AT HOME). Crinoline Cho., G. Stoll O. DLA-96-A, 2-21-35. Dec. 9-11003 (9-194), R: It's Easy to Remember. Dec. 9-25130 (9-163), R: Old Black Joe.
SWEET AND LOVELY. S.O. E-37156-A, 9-14-31. Dec.-Br. 9-80057 (9-7001), R: I Apologize.
SWEET GEORGIA BROWN. I. Jones O. JC-8592-B(?), 4-23-32. Col. 4-39521 (B-281), R: Let's Put Out the Lights...
SWEET HAWAIIAN CHIMES. H. Owens O. DLA-1210-A, 4-13-38. Dec. 9-25022 (9-143), R: Little Angel.
SWEET IS THE WORD FOR YOU. VY. DLA-742-A, 3-5-37. Dec. 9-11013 (9-197), R: In a Little Hula Heaven.
SWEET LEILANI. L. McIntire. DLA-722-B, 2-23-37. Dec. 9-11012 (9-197) & Dec. 9-25011 (9-141), R: Blue Hawaii.
SWEET POTATO PIPER. Foursome, JST's Frying Pan Five. DLA-1909-B, 12-15-39. Dec. 9-11030 (9-201), R: If I Had My Way.
SWEETEST STORY EVER TOLD. Song Spinners, E. Smith, organ, L. Engel O. W-73213-A, 12-4-45. Dec. 9-23482 (9-116), R: Mighty Lak' a Rose.
SWEETHEARTS. VY. DLA-1607-B, 12-2-38. Dec. 9-23815 (9-111), R: Ah, Sweet Mystery of Life.
SWEETLY SHE SLEEPS, MY ALICE FAIR. JST. DLA-2442-A, 6-16-41. Dec. 9-25128 (9-163), R: Beautiful Dreamer.

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TAIN'T SO, HONEY, TAIN'T SO. PWO. W-146316-9, 6-10-28. Col. 4-69-G (G4-11), R: That's My Weakness Now.
TAKE ME BACK TO MY BOOTS AND SADDLE. VY. DLA-254-A, 11-12-35. Dec. 9-25003 (9-145), R: My Little Buckaroo.
TAKES TWO TO MAKE A BARGAIN. Dorsey Bros. O. 39854-A, 8-14-35. Dec. 9-11004 (9-195), R: Without a Word of Warning.
TEA FOR TWO. C. Boswell, Bob Crosby's Bob Cats. DLA-2271-A, 12-13-40. Dec. 9-25406 (9-309), R: Yes, Indeed!
TEDDY BEAR'S PICNIC, THE. J. Conlon's Rhythm-aires, VY. L-5694-A, 6-22-50. Dec. 9-88050 (1-123), R: Rudolph the Red-nosed Reindeer. Dec. 9-88143 (1-240), R: Too-Ra-Loo-Ra-Loo-Ral.
TEMPTATION. L. Hayton O. LA-69-A, 10-22-33. Col. 4-39524 (B-281), R: Ghost of a Chance, A.
TEMPTATION. Cho., JST. L-3747-A, 3-3-45. Dec. 9-23754 (9-246), R: September Song.
THANKS. J. Grier O. LA-1-A, 8-27-33. Col. 4-39518 (B-280), R: Down the Old Ox Road.
THAT CHRISTMAS FEELING
See: CROSBY CHRISTMAS, A.
THAT SLY OLD GENTLEMAN. JST. DLA-1720-B, 3-10-39. Dec. 9-11025 (9-200), R: Hang Your Heart.. Dec. 9-80089 (1-177), R: Brahms' Lullaby.
THAT'S FOR ME. JST. DLA-2043-A, 7-10-40. Dec. 9-11027 (9-200), R: Rhythm on the River.
THAT'S MY WEAKNESS NOW. A. Rinker, H. Barris, PWO. W-146542-3, 6-17-28. Col. 4-69-G (G4-11), R: 'Tain't So, Honey, 'Tain't So.

THERE'S A GOLD MINE IN THE SKY. E. Dunstedter, organ. DLA-1051-A, 11-12-37. Dec. 9-25001 (9-18), R: I'm an Old Cowhand.

THERE'S NO BUSINESS LIKE SHOW BUSINESS. D. Haymes, Andrews Sis., V. Schoen O. L-4378-A, 3-19-47. Dec. 9-40039 (9-327), R: Anything You Can Do.

THEY CAN'T TAKE THAT AWAY FROM ME. JST. L-4553-A, 11-12-47. Dec. 9-24541 (9-122), R: Embraceable You.

THEY SAY IT'S WONDERFUL. J. Blackton O. W-73299-A, 1-22-46. Dec. 9-27277 (9-117), R: I Love You (Grieg).

THINE ALONE. VY. DLA-1608-B, 12-2-38. Dec. 9-23816 (9-111), R: When You're Away.

THIS IS MY NIGHT TO DREAM. JST. DLA-1149-A, 1-21-38. Dec. 9-11021 (9-199), R: Medley of Gus Edwards Hits.

TILL THE CLOUDS ROLL BY. Camarata O. W-73250-A, 12-18-45. Dec. 9-23678 (9-164), R: Ol' Man

TO SEE YOU (IS TO LOVE YOU). A. Stordahl O. L-6817-A, 6-20-52. Dec. 9-28515 (9-375), R: Moonflowers, by P. Lee].

TO YOU, SWEETHEART, ALOHA. D. McIntire. DLA-1774-A, 6-13-39. Dec. 9-25023 (9-143), R: My Isle of Golden Dreams.

TOO LATE. VY. E-37284-A, 10-8-31. Dec.-8r. 9-80046 (9-7000), R: Goodnight, Sweetheart.

TOO MARVELOUS FOR WORDS. J. Dorsey O. DLA-738-A, 3-3-37. Dec. 9-25193 (9-246), R: Wrap Your Troubles in Dreams.

TOO-RA-LOO-RA-LOO-RAL. JST. L-3895-A, 7-17-45. Dec. 9-23789 (9-31), R: I'll Take You Home Again, Kathleen. Dec. 9-88143 (1-240), R: Teddy Bear's Picnic, The.

TOO ROMANTIC. JST. DLA-1907-A, 12-15-39. Dec. 9-11031 (9-201), R: Moon and the Willow Tree.

TRADE WINDS. D. McIntire. DLA-2013-A, 7-1-40. Dec. 9-25024 (9-143), R: Song of Old Hawaii.

TUMBLING TUMBLEWEEDS. JST. DLA-1919-A, 2-9-40. Dec. 9-25345 (9-118), R: Singing Hills, The.

TWELVE DAYS OF CHRISTMAS. Andrews Sis., V. Schoen O. L-5004-A, 5-10-49. Dec. 9-24658 (9-66), R: Here Comes Santa Claus.

TWILIGHT ON THE TRAIL. VY. DLA-307-A, 3-24-36. Dec. 9-25347 (9-118), R: We'll Rest at the End of the Trail.

TWO FOR TONIGHT. Dorsey Bros. O. 39855-A, 8-14-35. Dec. 9-11006 (9-195), R: Moonburn.

WALKING THE FLOOR OVER YOU. Bob Crosby's Bob Cats. DLA-2999-A, 5-27-42. Dec. 9-23970 (9-112), R: Nobody's Darlin' But Mine. Dec. 9-27505 (9-232), R: When My Dream Boat Comes Home.

WALTZ YOU SAVED FOR ME, THE. Paradise Island Trio. DLA-2057-A, 7-20-40. Dec. 9-25186 (9-113), R: Where the Blue of the Night...

WAY BACK HOME. F. Waring Glee Club & O. W-75003-A, 6-17-49. Dec. 9-24800 (9-204), R: Iowa Indian Song.

WAY YOU LOOK TONIGHT, THE. Dixie L. Crosby, VY. DLA-587-A, 8-19-36. Dec. 9-23681 (9-164), R: Fine Romance, A.

WE THREE KINGS OF ORIENT ARE See: CHRISTMAS CAROLS, PT. 2.

WEDDIN' DAY. Andrews Sis., V. Schoen O. L-4974-A, 4-14-49. Dec. 9-27555 (9-224), R: Betsy.

WE'LL REST AT THE END OF THE TRAIL. VY. DLA-306-A, 3-24-36. Dec. 9-25347 (9-118), R: Twilight on the Trail.

WHAT A FRIEND WE HAVE IN JESUS. K. Darby Cho., organ ac. L-4996-A, 5-6-49. Dec. 9-14500 (9-258), R: He Leadeth Me.

WHEN DAY IS DONE. VY. DLA-2314-A, 12-30-40. Dec. 9-25281 (9-242), R: I'm Waiting for Ships That Never Come In.

WHEN I LOST YOU. Paradise Island Trio. DLA-2060-A, 7-20-40. Dec. 9-25187 (9-113), R: When You're a Long, Long Way from Home.

WHEN IRISH EYES ARE SMILING. JST. L-4168-A, 5-7-46. Dec. 9-23788 (9-89), R: Rose of Tralee.

WHEN MY DREAMBOAT COMES HOME. Bob Crosby's Bob Cats. DLA-2998-A, 5-27-42. Dec. 9-27505 (9-232), R: Walking the Floor Over You.

WHEN THE BLOOM IS ON THE SAGE. Foursome, JST's Frying Pan Five. DLA-1636-A, 12-12-38. Dec. 9-25000 (9-18), R: Home on the Range.

WHEN THE MOON COMES OVER MADISON SQUARE. JST. DLA-2031-A, 7-3-40. Dec. 9-11026 (9-200), R: Only Forever.

WHEN THE WHITE AZALEAS START BLOOMING. VY. DLA-2845-A, 1-26-42. Dec. 9-27554 (9-224), R: I Only Want a Buddy--Not a Sweetheart.

WHEN YOU DREAM ABOUT HAWAII. L. McIntire. DLA-908-B, 9-11-37. Dec. 9-25021 (9-143), R: Sail Along, Silvery Moon.

WHEN YOU'RE A LONG, LONG WAY FROM HOME. Paradise Island Trio. DLA-2059-A, 7-20-40. Dec. 9-25187 (9-113), R: When I Lost You.

WHEN YOU'RE AWAY. VY. DLA-1605-A, 12-2-38. Dec. 9-23816 (9-111), R: Thine Alone.

WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY. S.O. E-37373-A, 11-23-31. Dec.-8r. 9-80055 (9-7001), R: Faded Summer Love, A.

WHERE THE BLUE OF THE NIGHT... Paradise Island Trio. DLA-2058-A, 7-20-40. Dec. 9-25186 (9-113), R: Waltz You Saved for Me, The.

WHERE THE BLUE OF THE NIGHT... JST. L-3897-A, 7-17-45. Dec. 9-11048 (1-704), R: I Surrender, Dear.

WHERE THE RIVER SHANNON FLOWS. King's Men, VY. DLA-2262-A, 12-9-40. Dec. 9-23787 (9-31), R: Did You Mother Come from Ireland?

WHIFFENPOOF SONG. F. Waring & Glee Club. W-73940-A, 6-5-47. Dec. 9-23990 (9-119), R: Kentucky Babe.

WHITE CHRISTMAS. K. Darby Singers, JST. L-4374-A, 3-19-47. Dec. 9-23778 (9-65), R: God Rest Ye Merry, Gentlemen.

WHO THREW THE OVERALLS IN MRS. MURPHY'S CHOWDER? Jesters, B. Haggart O. W-73221-A, 12-6-45. Dec. 9-23786 (9-31), R: It's the Same Old Shillelah.

WITH EVERY BREATH I TAKE. G. Stoll O. DLA-70-A, 11-9-34. Dec. 9-11001 (9-194), R: I Wishd on the Moon.

WITHOUT A WORD OF WARNING. Dorsey Bros. O. 39856-A, 8-14-35. Dec. 9-11004 (9-195), R: Takes Two to Make a Bargain.

WOULDN'T IT BE FUNNY? VY. L-5689-A, 6-21-50. Dec. 9-27263 (9-101), R: Once More the Blue and White.

WRAP YOUR TROUBLES IN DREAMS. JST. DLA-1767-A, 6-9-39. Dec. 9-25193 (9-246), R: Too Marvelous for Words.

YES, INDEED! C. Boswell, Bob Crosby's Bob Cats. DLA-2272-A, 12-13-40. Dec. 9-25406 (9-309), R: Tea for Two.

YODEL BLUES, THE. Morganaires, R. Morgan O. L-5293-A, 12-23-49. Dec. 9-24853 (9-144), R: Big Movie Show in the Sky, The.

YOU AND I. JST. DLA-2400-A, 5-23-41. Dec. 9-24255 (9-116), R: Miss You.

YOU ARE MY SUNSHINE. VY. DLA-2515-A, 7-8-41. Dec. 9-23969 (9-112), R: Ridin' Down the Canyon.

YOU BELONG TO MY HEART. X. Cugat O. L-3738-A, 2-11-45. Dec. 9-23413 (9-29), R: Baia.

YOU SANG MY LOVE SONG TO SOMEBODY ELSE. Jesters, B. Haggart O. W-73256-A, 12-27-45. Dec. 9-23508 (9-224), R: Sioux City Sue.

YOU'RE A SWEET LITTLE HEADACHE. JST. DLA-1547-A, 11-4-38. Dec. 9-11018 (9-198), R: Joobalai.

YOU'RE ALL I WANT FOR CHRISTMAS. K. Lane Singers, VY. L-5009-A, 5-11-49. Dec. 9-24659 (9-66), R: First Noel, The.

YOURS IS MY HEART ALONE. JST. DLA-1969-A, 3-22-40. Dec. 9-27549 (9-226), R: Beautiful Love.

ZING A LITTLE ZONG. J. Wyman, J. Conlon's Rhythmaires, N. Van Cleave O. L-6756-A, 5-8-52. Dec. 9-28255 (9-350), [R: Maiden of Guadalupe by Jane Wyman].

NUMERICAL LIST OF 45 RPM BOXED SETS

BRUNSWICK (Issued by Decca)

9-7000--BING CROSBY, A COLLECTION OF EARLY RECORDINGS, VOL. 1: Out of Nowhere/if You Should Ever Need Me/Just One More Chance/Now That You're Gone/I Found a Million-Dollar Baby/I'm Through With Love/Goodnight, Sweetheart/Too Late.

9-7001--BING CROSBY: A COLLECTION OF EARLY RECORDINGS, VOL. 2: Where the Blue of the Night/Faded Summer Love/Star Dust/Dancing in the Dark/Sweet & Lovely/I Apologize/Many Happy Returns of the Day/At Your Command.

COLUMBIA

B-280--CROSBY CLASSICS, VOL. 1: How Deep Is the Ocean/I've Got the World on a String/The Last Roundup/Home on the Range/Thanks/Down the Old Ox Road/Please/My Honey's Lovin' Arms/Some of These Days/Shine.

B-281--CROSBY CLASSICS, VOL. 2: Let's Put Out the Lights/Sweet Georgia Brown/I've Got to Pass Your House/Moonstruck/Did You Ever See a Dream Walking?/Black Moonlight/Ghost of a Chance/Temptation.

[NOTE: The above two set numbers were also used for extended-play albums--same selections but different record numbers.]

G4-10--BIX BEIDERBECKE STORY, VOL. 2: Mississippi Mud. (Others non-Bing)

G4-11--BIX BEIDERBECKE STORY, VOL. 3: Oh Miss Hannah/'Tain't So, Honey, 'Tain't So/That's My Weakness Now/Because My Baby Don't Mean 'Maybe' Now. (Others non-Bing)

DECCA

1-123--Rudolph the Rednosed Reindeer/Teddy Bear's Picnic.

1-134--Crosby Christmas, Pts. 1 and 2.

1-177--Brahms Lullaby/That Sly Old Gentleman.

1-240--Teddy Bear's Picnic/Too-Ra-Loo-Ra-Loo-Ral

1-251--O Lord, I Am Not Worthy/Mother Dear, O Pray for Me.

1-256--Jingle Bells/Santa Claus Is Comin' to Town

1-704--CURTAIN CALL SERIES--MILESTONES IN THE CAREER OF BING CROSBY: I Surrender, Dear/Where the Blue of the Night.

2-110--THE HAPPY PRINCE, Pts. 1 through 4.

2-111--THE SMALL ONE, Pts. 1 through 4.

9-14--SHOWBOAT SELECTIONS: Ol' Man River/I Still Suits Me. (Others non-Bing)

9-18--COWBOY SONGS, VOL. 1: Mexicali Rose/Silver on the Sage/Home on the Range/When the Bloom Is on the Sage/I'm an Old Cowhand/There's a Goldmine in the Sky.

9-25--STAR DUST: Star Dust/Deep Purple/I Cried for You/My Melancholy Baby/Blues Serenade/S'posin'.

9-29--EL BINGO: Alla en el Rancho Grande/Amor/Siboney/Hasta Mañana/Baia/You Belong to My Heart.

9-31--ST. PATRICK'S DAY: MacNamara's Band/Dear Old Donegal/Who Threw the Overalls/It's the Same Old Shillelah/Did Your Mother Come from Ireland/Where the River Shannon Flows/Too-Ra-Loo-Ra-Loo-Ral/I'll Take You Home Again, Kathleen.

9-65--MERRY CHRISTMAS: Jingle Bells/Santa Claus Is Comin' to Town/Adeste Fidelis/Silent Night/White Christmas/God Rest Ye Merry/Faith of Our Fathers/I'll Be Home for Christmas.

9-66--CHRISTMAS GREETINGS: Here Comes Santa Claus/12 Days of Christmas/You're All I Want for Christmas/First Noel/Christmas Carols, Pts 1 & 2.

9-89--WHEN IRISH EYES ARE SMILING: When Irish Eyes Are Smiling/Rose of Tralee/Galway Bay/My Girl's an Irish Girl/How Can You Buy Killarney/Eileen.

9-101--SONGS FROM MR. MUSIC: High on the List/Life Is So Peculiar/And You'll Be Home/Accidents Will Happen (2 versions)/Once More the Blue and White/Wouldn't It Be Funny/Milady.

9-103--SOUTH PACIFIC: Bali Ha'i/Some Enchanted Evening. (Others non-Bing)

9-111--BING SINGS SONGS BY VICTOR HERBERT: Gypsy Love Song/I'm Failing in Love with Someone/Ah, Sweet Mystery of Life/Sweethearts/Thine Alone/When You're Away/I Might Be Your Once-in-a-While/Indian Summer.

9-112--DON'T FENCE ME IN: Don't Fence Me In/Pistol Packin' Mama/It Makes No Difference Now/San Antonio Rose/Ridin' Down the Canyon/You Are My Sunshine/Walking the Floor Over You/Nobody's Darlin' But Mine.

9-113--DRIFTING AND DREAMING: Drifting and Dreaming/It's Been a Long, Long Time/Waltz You Saved for Me/Where the Blue of the Night/When I Lost You/When You're a Long, Long Way from Home/I'm Drifting Back to Dreamland/Singing Sands of Alamosa.

9-116--ST. VALENTINE'S DAY: Sweetest Story Ever Told/Mighty Lak' a Rose/I Love You Truly/Just a-Wearyin' for You/You and I/Miss You/I'll Be Seeing You/I Love You (Porter).

9-117--BING CROSBY SINGS THE HITS FROM OKLAHOMA, ANNIE GET YOUR GUN, CAROUSEL, SONG OF NORWAY, BLOOMER GIRL & UP IN CENTRAL PARK: People Will Say We're in Love/Oh! What a Beautiful Morning / Evelina/Eagle and Me/I Love You (Grieg)/They Say It's Wonderful/If I Loved You/Close as Pages in a Book.

9-118--COWBOY SONGS, VOL. 2: Tumbling Tumbleweeds / Singing Hills/Empty Saddles/Roundup Lullaby/We'll Rest at the End of the Trail/Twilight on the Trail.

9-119--AULD LANG SYNE: Happy Birthday-Auld Lang Syne/Anniversary Song/Whiffenpoof Song/Kentucky Babe/Now Is the Hour/Silver Threads Among the Gold/Home Sweet Home/Darling Nellie Gray.

9-120--BING CROSBY SINGS COLE PORTER SONGS: I Never Realized/Rosalie/I Love You/Just One of Those Things/Night & Day/Begin the Beguine/Easy to Love/I've Got You Under My Skin.

9-122--BING CROSBY SINGS SONGS BY GEORGE GERSHWIN: I Got Plenty o' Nuttin'/It Ain't Necessarily So/Maybe/Somebody Loves Me/Embraceable You/They Can't Take That Away from Me/Summertime/Love Walked In.

9-141--FAVORITE HAWAIIAN SONGS, VOL. 1: Song of the Islands/Aloha Oe/Hawaiian Paradise/South Sea Island Magic/Sweet Leilani/Blue Hawaii/Dancing Under the Stars/Palace in Paradise.

9-143--FAVORITE HAWAIIAN SONGS, VOL. 2: When You Dream About Hawaii/Sail Along Silvery Moon/Sweet Hawaiian Chimes/Little Angel/My Isle of Golden Dreams/To You, Sweetheart, Aloha/Song of Old Hawaii/Trade Winds.

- 9-144--BING SINGS THE SONG HITS FROM CALL ME MADAM, GUYS & DOLLS, LOST IN THE STARS, TEXAS LI'L DARLIN': I've Never Been in Love Before/ If I Were a Bell/The Best Thing for You/Marrying for Love/Little Grey House/Stay Well/ Big Movie Show in the Sky/Yodel Blues.
- 9-145--COWBOY SONGS, VOL. 3: Take Me Back to My Boots & Saddle/My Little Buckaroo/Clementine/ Old Oaken Bucket/Along the Santa Fe Trail/ Sierra Sue.
- 9-152--GO WEST, YOUNG MAN: Go West, Young Man/ Along the Navajo Trail/Quicksilver/Have I Told You Lately/At the Flying W/160 Acres/Ask Me No Questions/Lock, Stock & Barrel.
- 9-163--STEPHEN FOSTER SONGS: I Dream of Jeanie/ Neil & I/Beautiful Dreamer/Sweetly She Sleeps /My Old Kentucky Home/Camptown Races/Swanee River/Old Black Joe.
- 9-164--BING CROSBY SINGS SONGS BY JEROME KERN: Till the Clouds Roll By/Ol' Man River/I've Told Ev'ry Little Star/Dearly Beloved/Long Ago/All Through the Day/Fine Romance/Way You Look Tonight
- 9-194--COLLECTORS CLASSICS, VOL. 1: With Every Breath I Take/June in January/Love Is Just Around the Corner/Soon/It's Easy to Remember/ Swanee River/I Wished on the Moon/Down by the River.
- 9-195--COLLECTORS CLASSICS, VOL. 2: From the Top of Your Head/I Wish I Were Aladdin/Takes Two to Make a Bargain/Two for Tonight/Without a Word of Warning/Sailor Beware/My Heart and I/ Moonburn.
- 9-196--COLLECTORS CLASSICS, VOL. 3: Empty Saddles/I Can't Escape from You/House That Jack Built for Jill/I'm an Old Cowhand/So Do I/ Pennies from Heaven/Let's Call a Heart a Heart/One, Two, Button Your Shoe.
- 9-197--COLLECTORS CLASSICS, VOL. 4: Sweet Lani/Blue Hawaii/In a Little Hula Heaven/ Sweet Is the Word for You/Moon Got In My Eyes /Smarty/It's the Natural Thing to Do/All You Want to Do Is Dance.
- 9-198--COLLECTORS CLASSICS, VOL. 5: Small Fry/ Laugh & Call It Love/I've Got a Pocketful of Dreams/Don't Let That Moon Get Away/You're a Sweet Little Headache/Joobalai/I Have Eyes/ Funny Old Hills.
- 9-199--COLLECTORS CLASSICS, VOL. 6: My Heart Is Taking Lessons/On the Sentimental Side/This Is My Night to Dream/Medley of Gus Edwards' Hits/Still the Bluebird Sings/Apple for the Teacher/Go Fly a Kite/Man and His Dream.
- 9-200--COLLECTORS CLASSICS, VOL. 7: East Side of Heaven/Sing a Song of Sunbeams/Hang Your Heart on a Hickory Limb/That Sly Old Gentleman/When the Moon Comes Over Madison Square/ Only Forever/Rhythm on the River/That's for Me.
- 9-201--COLLECTORS CLASSICS, VOL. 8: If I Had My Way/Sweet Potato Piper/Too Romantic/Moon and the Willow Tree/Meet the Sun Halfway/Pessimistic Character/April Played the Fiddle/I Haven't Time to Be a Millionaire.
- 9-204--WAY BACK HOME: Just a Prayer Away/My Mother's Waltz/Meadows of Heaven/Last Mile Home/Iowa Indian Song/Way Back Home/My Own Bit of Land/Early American.
- 9-210--AL JOLSON AND BING CROSBY, ANDREWS SISTERS, ETC.: Spaniard That Blighted My Life/ Alexander's Ragtime Band. (Others non-Bing)
- 9-224--COUNTRY STYLE: I Only Want a Buddy/When the White Azaleas Start Blooming/Betsy/Weddin' Day/Sioux City Sue/You Sang My Love Song to Somebody Else/Country Style/Home Cookin'.
- 9-226--YOURS IS MY HEART. ALONE: I Surrender, Dear/It Must Be True/Yours Is My Heart Alone/ Beautiful Love/I Kiss Your Hand, Madame/Kiss in Your Eyes/Girl of My Dreams/I'll Remember April.

9-232--BING AND THE DIXIELAND BANDS: When My Dreamboat Comes Home/Walking the Floor Over You/Blue/After You've Gone/Feudin' and Fightin' / Goodbye, My Lover, Goodbye/Dixieland Band/Jamboree Jones.

9-242--DOWN MEMORY LANE, VOL. 1: I'm Waiting for Ships/When Day Is Done/I Found a Million-Dollar Baby/Please/I Wonder What's Become of Sally/Mary's a Grand Old Name/Moonlight Cocktail/I Don't Want to Walk Without You.

9-246--DOWN MEMORY LANE, VOL. 2: Too Marvelous for Words/Wrap Your Troubles in Dreams/Oh How I Miss You Tonight/Dear Little Boy of Mine/ September Song/Temptation/I'd Love to Live in Loveland/Love Thy Neighbor.

9-258--BELOVED HYMNS: Holy, Holy, Holy/O God Our Help in Ages Past/Mother Dear, O Pray for Me/ O Lord, I Am Not Worthy/Rock of Ages/All Hail the Power/What a Friend We Have in Jesus/He Leadeth Me.

9-309--BING AND CONNEE: Basin Street Blues/Bob White/Alexander's Ragtime Band/Start the Day Right/Between 18th and 19th on Chestnut St./ Apple for the Teacher/Tea for Two/Yes, Indeed!

9-327--BING CROSBY SINGS WITH DICK HAYMES, ANDREWS SISTERS, BOB HOPE & AL JOLSON: Road to Morocco/Put It There, Pal/Alexander's Ragtime Band/Spaniard That Blighted My Life/There's No Business Like Show Business/Anything You Can Do.

9-342--THE QUIET MAN: Galway Bay/Isle of Innisfree. (Others non-Bing)

9-350--JUST FOR YOU: Just for You/On the 10:10 from Ten-Ten-Tennessee/Zing a Little Zong/ I'll Si-Si Ya in Bahia/Live Oak Tree. (Others non-Bing)

9-375--ROAD TO BALI: Chicago Style/Road to Bali/ Hoot Mon/Merry-Go-Run-Around/To See You. (Other non-Bing)

JOLLY ROGER

4516--PERSONALITY SPECIALS: Brother, Can You Spare a Dime?/Day You Came Along. (Others non-Bing)

VICTOR

WPT-5--COLUMBO, CROSBY & SINATRA: Just a Gigolo/ I Surrender, Dear. (Others non-Bing)

WPT-35--GREAT TRUMPET ARTISTS: From Monday On (Others non-Bing)

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Harding, Ralph, and others. The Road to Bing Crosby. Privately printed, various dates.

Rust, Brian, with Allen G. Debus. The Complete Entertainment Discography from the Mid-1890's to 1942. New Rochelle, N. Y.: Arlington House, 1973.

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ADDENDA

Flip sides of the following records in Columbia sets G4-10 and G4-11 (all non-Bing) are: BECAUSE MY BABY DON'T MEAN "MAYBE" NOW: Sweet Sue, by PWO; MISSISSIPPI MUD: There'll Come a Time, by F. Trumbauer; OH! MISS HANNAH: China Boy, by PWO. This info was not available at the time the alphabetical list was set up.

A WORD FROM HOLLAND

This was originally intended as a short article about a member's interesting and unusual experience in the content of a final examination in a foreign-language class. Ineke has impressed, in earlier correspondence, with her fine command of the English idiom, and this has been passed on to her in prior communications. She wrote a small article for BINGANG, to explain in part how she became so proficient in a second language. We wrote to her, asking for a small bit of biographical information to accompany her article. What we received in return wasn't so much the cut-and-dried bio. material we expected, but rather an interesting letter which unintentionally reveals much about our young member from Holland. Anyway, enough of editorial comment. Let's allow Ineke to tell it all in her own way - from here on, it all comes from her letters!



by INEKE HOMMES

I thank you very much indeed for wanting to put even more of me (my writing, that is) in BINGANG; that was an unexpected surprise!

I've written something this afternoon; because I find it rather embarrassing to give some kind of biographical description (I don't believe that would be of great interest to any reader), I have given it a little more general contents, interwoven with some small facts.

I'm afraid it's not exactly what you meant, but I most certainly hope that it's alright this way. For all certainty, the whole bit together I planned in three parts - first, the piece that starts with "On the last day of March" and ends with "following item". Second, "Bing - Part of Exams" (the original article as submitted - ed.) And third, the last few sentences, beginning "There's no doubt" -- and beneath that, my name. (We've exercised our editorial prerogative, and have placed your name above, in the author's spot, Ineke, but otherwise we have assembled your article as you suggested! editor)

Part I: On the last day of March in the year 1964, a very unique event took place. I was born. Although some people are still suffering from the shock of my entrance into this world, to me it was the best thing that ever happened; being born, that is.

To take a little jump, I'll skip the thirteen years in between, and land or rather tumble into the sad and happy year 1977. Sad, because of the reason we all know so well, and happy, because it was then that I got to know Mr. Crosby. To be more precise: on 15 October, a boy in my class-room said, "Bing Crosby died yesterday." Or, to stick to the exact words, "Bing Crosby is gisteren gestorven." At that time, I didn't quite know who Bing Crosby was (isn't that unbelievable!) and, considering that fact, I still don't know what impressed me so much. But whatever the answer might be, from that day onward I became what one calls a fervent Crosby collector, or to put it less mildly, in the words of my family, a "Crosb-idioot." (Idioot means idiot!)

I might even call my becoming a "Binger" the second-best thing that crossed my way - (to recall: the best is already mentioned!) Not only because of the enormous enjoyment I find in the Crosby music, and the delights that derive from Bing in all his other abilities, but also because of the consequences of being a Crosby admirer: Namely, the joining of all the Crosby clubs. I soon found myself engaged in a vivid correspondence all over the world, through which I have got to know and also meet the most wonderful people. And this combination of making friends through mutual affection for Bing, is what makes the whole "Crosby-World" so very worthwhile and just great!

It is about five years ago now, that Bing first entered my room in the form of "Bing Crosby - Live at the London Palladium", and since then that first album has grown into a substantial collection, taking up half of the space of that same room, which consequently is dubbed "BingWing."

Something I very much enjoy is the fact that Bing does not only appear to be a sheer "hobby" of mine, just for fun, that is, but gradually is taking part in all kinds of more serious matters in my daily life.

A nice example of such a participation by Mr. Crosby is told in the following:

BING — PART OF EXAMS

There's little doubt but that the majority of you so-called "Crosby nuts" or simply "Crosbiers" has long (or has it?) passed the "final exam" age. Though the memories of such glorious moments of being stared at by a pair of omniscient eyes, that tear out or scatter all the poor pupil's laboriously gathered knowledge, ere he had the chance to utter his planned well-formed phrases, and leaving him empty and desperate, looking into a black gap of nothingness, in which the same eyes of that examiner shine like devilish, fire-spitting sarcastic balls, will probably not have faded away whatsoever.

Well, whatsoever the remembrances of those nostalgic days of examinations are, I'm quite sure that not any of the many and great Crosbiers in this world has had questions about Bing, during his English examinations, next to Hemingway, G. B. Shaw, and good old Shakespeare!.

And so, if my assumption is right, I might be the first who has had the pleasure to talk about our favorite subject during an exam.

The fact is, that for this special part of the exams you have to (among other things) hand in an article about which you will be talking and answering questions; and my piece is about Mr. Crosby (and I even picked it out of BINGANG!)

And furthermore, I was allowed to put "Call Me Lucky" on my list of books, so I'm going to have a terrific time at my examination!

The article I used from BINGANG was written by Arnie Fogel and is called "Bing Crosby - One Year Gone." Hereby I thank him for writing such a nice and good story and of course BINGANG for being such a wonderful contribution to that beautiful voice, wrapped up in an equally beautiful body, put to life by one of the most beautiful spirits ever; added together, called Bing Crosby!

(Well, it's original, anyway!)

L'ENVOI

There's no doubt that Mr. Crosby will always be a source of the greatest pleasure to me; and if all "Crosby-nuts" keep persistent/steadfast/constant (choose 1) in their admiration of Bing Crosby, then we may call ourselves the first "nuts" ever that cannot be cracked; or, to put it differently, we are the iron that the (Crosby) clubs are made of, and so long as the iron doesn't crack, we can be certain of everlasting clubs that score only the best! (Like I said, it's original, anyhow!)

THE CROSBY YEARS WITH JOHN SALISBURY

John prepared a column for the October 1981 issue, but apparently it was lost in the mail. John had no copy, and the contents of that column are lost to us forever. Now, John really does have something to write about, and certainly something for Crosby boosters to shout about. Read on below for details.

A note about the photograph - a snap by that great lensman of the far north-west, Vernon Wesley Taylor. The snap was made in the front hall of Bing's home when John and Verne visited in connection with a prior radio production of John's. See the picture of Bing and his wife on the wall? It travelled a long trail before ending up on that wall. The story of this picture, and its travels appear on the editorial pages. Now for "The Crosby Years:"



THE "CROSBY YEARS" PROGRAM IS RETURNING TO THE AIR!!!

By the time you read this, the date will have been set, and if it comes before BINGANG's deadline, I'm sure Al Sutton will add a postscript to this column. Oregon Public Broadcasting is going to present an all-new updated version of the 39-week series we did in 1973-74 on KXL in Portland. It will be broadcast over KOAP-AM in Portland and KOAC-AM in Corvallis and will include many of the interviews with Bing and other celebrities.

Gerald L. Appy Executive Director of Oregon Public Broadcasting, plans to submit the series to National Public Radio. If that works out, "The Crosby Years" will be heard in many cities over NPR throughout the United States.

I put together two of the new shows on cassette to which Appy and Bob Hinz, program director for radio, listened. And liked. The cassette contained one hour-long opening program, and a second hour long program from the year 1936. Those audition segments will be available to Crosby collectors in the near future.

Portland's Vernon Wesley Taylor, who gave me so much help on the original series and on the 1976 "Fifty Fabulous Years" will continue to receive credit as special consultant for the new series.

I am excited about the new Crosby Years, for since the original version, so much new, and good, material has been released, particularly by Larry Kiner with his well produced albums over the past couple of years. Excerpts from them will be put to good use as I revamp the programs. Bing will, of course, be the focal point of the series which will cover his career from the beginning up to his death in 1977, but we'll also include the many singing contemporaries he knew and worked with over the years. "The Crosby Years" will, in fact, be a compendium of popular American singers over 80 years of our musical history.

Note added April 7, 1982: John's series has been accepted for an initial 13 week hearing on National Public Radio, starting in October, 1982. Editor

A REWARDING NEW CROSBY COLLECTIBLE

Mark Scrimger is not yet 30 years old - but he has amassed a collection of Crosbyana that would be the envy of many of us elderly collectors. Let Mark tell us: "I have been collecting Crosby since I was a junior in high school. I started after finding and listening to some of my mother's old 78s, stored in the basement. I liked the sound and went off in search for more. I had collected for about six years without ever coming across a discography; had I known what I was getting into, I might have had serious second reservations about diving in!

I would guess I have about 1,000 78s, 400 LPs, and 300 45s. My sheet music collection is close to 500, and I collect everything & anything I can come by concerning Bing. I've visited Spokane twice, and saw many places & things related to Bing.

I'll be thirty years old in July, and I have been married to my wife, Linda, for 5½ Years. We have a fifteen month old daughter named Theresa who has been diverting some of my time away from Bing!"

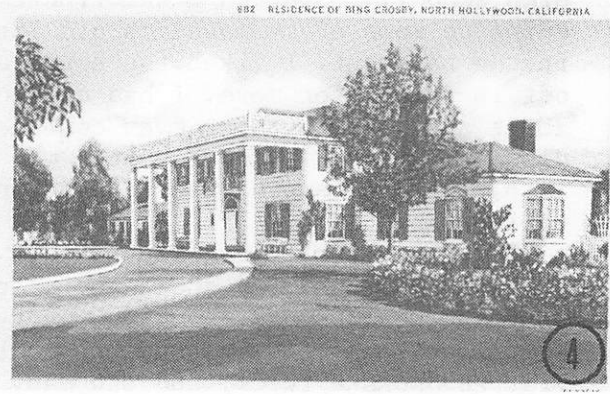
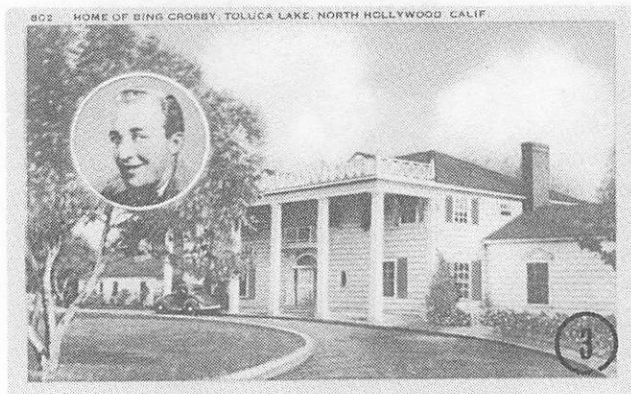
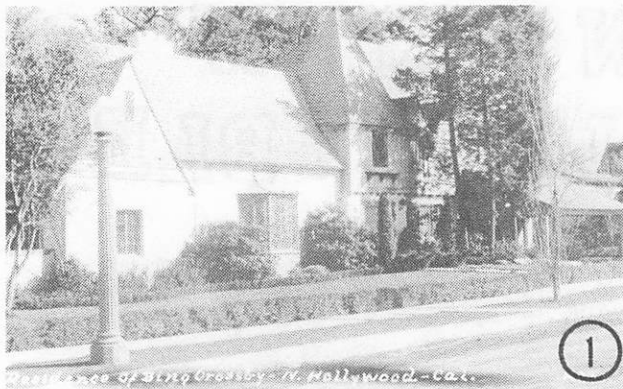
Mark has already written about his sheet music collection; here, let him introduce you to a different field of Crosbyana - that found on post cards.

by MARK SCRIMGER

With this article, I hope to start a series on Bing Crosby memorabilia which may or may not be a part of your accumulation. Post Cards are the type of collectibles which are often overshadowed by the record and sheet music parts of many collections, but they are worthwhile additions nevertheless. In this article, I'll limit myself to post cards and arcade cards. These are of interest to me because they show many of the places associated with Bing, and are mentioned in all of his biographies. My humble collection of cards concerning Crosby was garnered from two primary sources. First, I sifted through the California and Washington state categories at flea - market tables, and looked to see if there was a movie star or famous person section. Secondly, and more on the expensive side, I visited Spokane and went hunting there.

Cards 1 and 2 are views of one of Bing's early homes, on Forman Avenue at Toluca Lake. One is an actual photograph, not a hand-colored silk print, as are many from this period. Note that while Bing was famous enough to have his home photographed, the card company wasn't sure about the spelling of his name, spelling it Crossby". The hand-colored card (2) shows Bing on the front porch, and probably pre-dates no. 1, since the shrubs and trees appear to be less developed. Bing lived here from 1933 to 1936, and I believe I read somewhere that the house once belonged to Al Jolson.





The next two cards (3 & 4) show Bing's mansion at 10500 Camarillo Street in North Hollywood, which had had built to order, and into which he and the family moved in 1936. This is the house which caught on fire at Christmas-time 1943, and destroyed everything, including Bing's souvenirs of the early days, and his private record collection which had to be replaced.

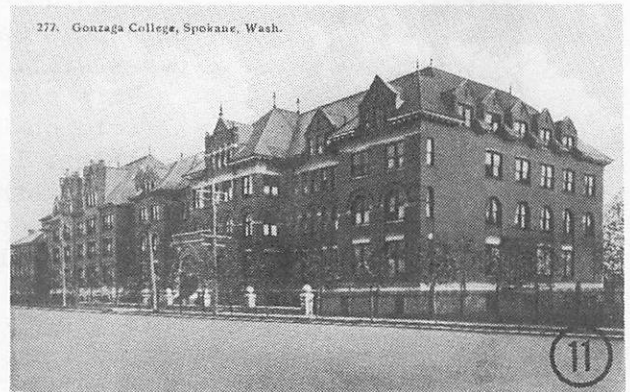
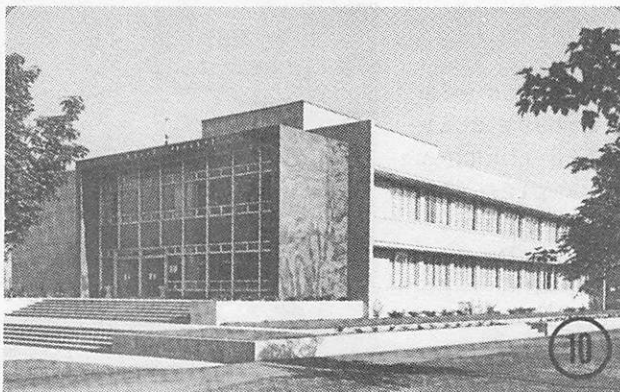


The next set of cards (nos. 5, 6, 7, 8, & 9) are pictures of Bing taken throughout his career. They're post card size, but only No. 9 is actually a post card. The rest of these cards were sold in arcade machines which featured portraits of numerous actors and actresses. You took your chance at getting your favorite star (or stars) by inserting a nickel. My first question at seeing the "Then and Now" card was how was I to know that it was really young Bing, and not just a picture of some little boy put on there to sell the card. When I found a copy of "Call Me Lucky", I saw it was good enough for Bing, and I accepted it as legit.



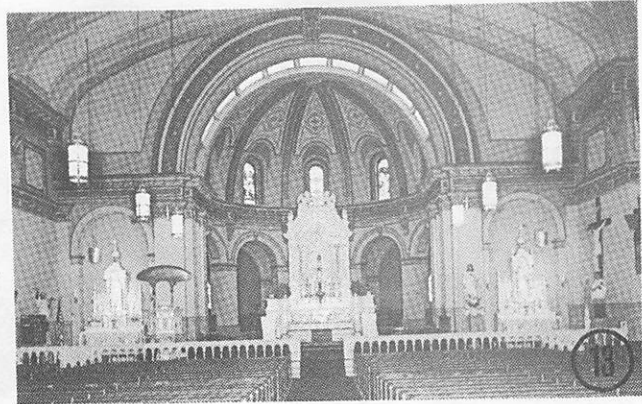
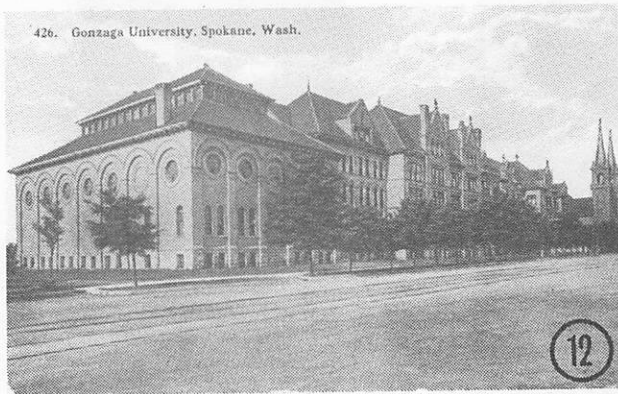
The next group of cards I picked up while visiting Spokane. Number 10 is a nice shot of the Crosby Library on the campus of Gonzaga University. It was dedicated in 1957, and the windows directly above the front doors are to the Crosbyana Room, which contains Bing's gold records, his Oscar, and many, many other trophies and memorabilia from Bing's long career. Numbers 11 and 12 are views of Gonzaga College and High School, as it was known "back when" Bing went there. Several of Bing's early class and athletic team group pictures were taken on the front steps below the arched doorway. The first floor corridor of the building is lined with photographs from past years at Gonzaga arranged chronologically. The period 1916 through 1924 features many formal and informal pictures of Bing and his classmates which I found to be most interesting, as they show Bing young and carefree with no inkling of what lay in store for him in the near future. The trolley tracks are still through the black - top in front of Gonzaga. One of Bing's early neighbors (who later bought the Crosby boyhood home when Bing moved his parents to Hollywood in 1937) told me that Bing was forever borrowing dimes from her so that he could ride the streetcar downtown, which was about a mile and a half

distant. For those of you who don't know the layout, Bing lived just one street over from Gonzaga College and could see this massive four-story building from his back door.



277. Gonzaga College, Spokane, Wash.

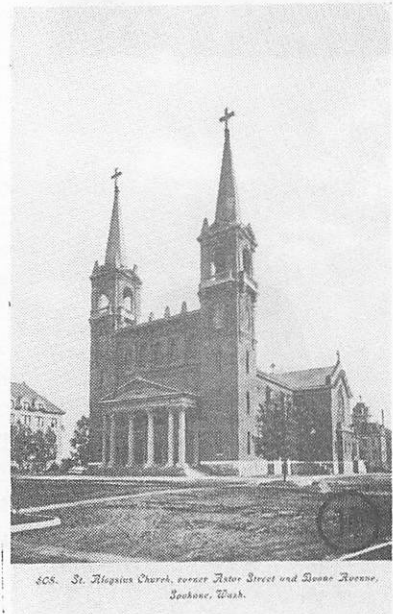
Adjoining the college is St. Aloysius Church where Bing was an altar boy, and where a huge memorial service was held shortly after his death. Bing once got into trouble for putting a Gonzaga baseball uniform on one of the statues in this church, to bring his team good luck! (Cards 13 and 14.)



Next (15) is a picture card of St. Patrick's - directly across the street from the house which was Bing's birthplace. This church was the site of Bing's baptism.

The next post card (16) is the main gate of Paramount Pictures, where Bing made so many of his great pictures, from 1932 to 1954.

The next 3 cards show the Hollywood studios for NBC and CBS. Unfortunately, I don't have, at the time of this article, a post card showing ABC, the network over which the Philco Radio Shows were broadcast. If any member can oblige, I'll be forever indebted!! Anyway, NBC was the point of origin for the Kraft Music Hall shows, and CBS was the home of the Chesterfield and General Electric shows. Many of Bing's shows were remote, others were taped elsewhere, but even when the body was absent, the electrical impulses went through wires in these studios! (Cards 17, 18, 19).

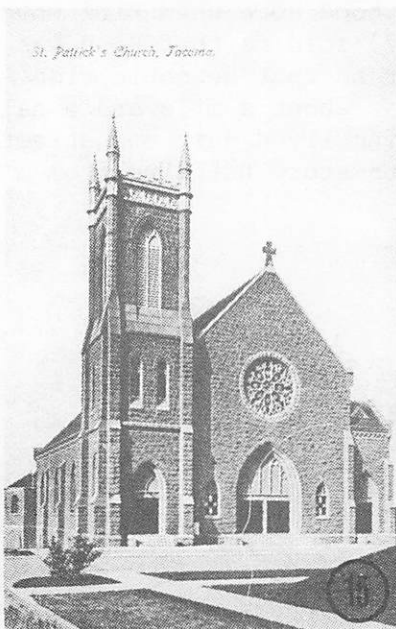


Next is a gem - Bing's Palm Desert home. President Kennedy stayed in this home twice, the last time shortly before his untimely death. Frank Sinatra, who also had a Palm Desert home, had offered it for the president's use, but for one reason and another, Frank's

offer was rejected, although he was a Democrat of record, while Bing was ostensibly of the opposition. Perhaps that rock pile in back of the house offered better security.

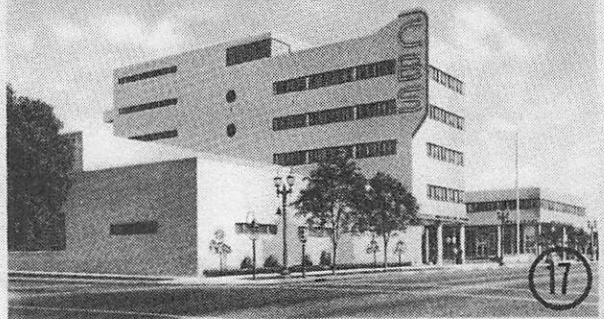
So far as I know, the Hills borough home hasn't appeared on a post card. Maybe it never will.

This closes this issue's article on Bing Crosby collectibles. I am sure that there are many other examples which haven't been covered here. I know I am always on the lookout for new cards, and I hope this article brings new collectors into the Crosby post card collecting fraternity!

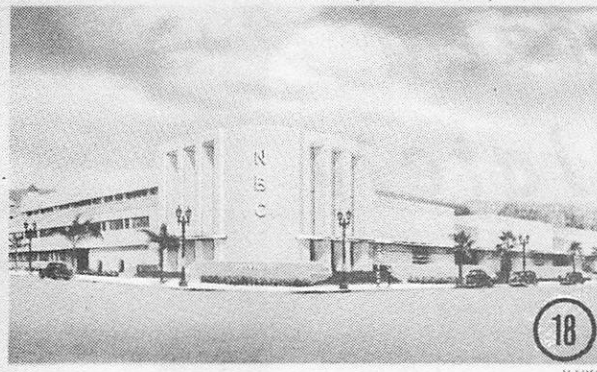


Columbia Broadcasting Station. Radio City, Hollywood, Calif.

T581

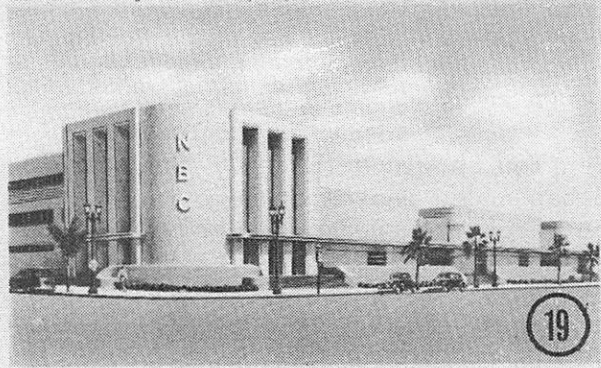


827 NBC Radio City, Sunset and Vine, Hollywood, California

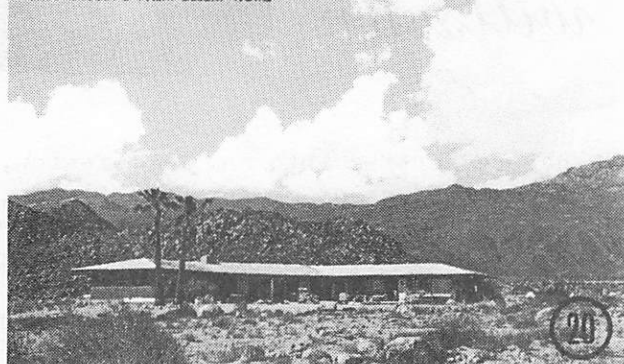


National Broadcasting Station. Radio City, Hollywood, Calif.

T580



BING CROSBY'S PALM DESERT HOME



Right above, at card 20, was supposed to be the end of the article, and it was, as submitted by Mark Scrimger. Let the editor explain:-

Our web-footed friend, Vern L. Vasey, and his wife Kitty, had left Beaverton, Oregon, to explore the beauties of sunny (?) California, and enjoyed our rain very much. They dropped in to visit for a bit on their way to southern California, and to attest to their safe arrival there, they sent us a post card from the Movieland Wax Museum. And that gave us a problem - for the card they sent was over and above those included in Mark's fine article. There seemed to be only one thing to do - include the post card in the article, and then send it on to Mark so all cards illustrated would truly be "from the collection of". That's all right, Mark, here's how you can repay: (separate list appended to Mark's copy of BINGANG.



books read late1y

merril
willsohn



Before getting into any book review, a mention should be made of the photo above, a product of member Carl Fields, who has added photography to records as a means of entertainment. We're sure you recognize the two elderly folk as ceramic banks, but look at what Carl has substituted as their reading matter! The entire scene, which would fit into a suit-box, was specially fabricated for the picture - fireplace, samplers, fire, throw-rug, et al. So, with this peaceful scene to suggest an evening at home with a good book or two, here goes!!!!

PLEASE DON'T SHOOT MY DOG!

Jackie Cooper/Dick Kleiner

William Morrow/Berkeley Books

After working its way through a hard-cover edition, this book finally came to our attention in its pocket-book edition. A revealing study of what it must be like to be lucky and talented, though not necessarily in that order. Some movie-land brats have written books about how crass and unfeeling their parents were; Jackie has taken on just about everyone as his substitute parents, and as you might suspect, they all have feet of clay and hearts of dross. And, as Jackie remembers it, his mother was Dixie Lee's "very best friend", which leaves Bing without a leg to stand on. Actually, Bing doesn't fare too badly, but it is only because the book has such a large cast of "names" that Master Cooper couldn't really do Bing justice. Now, for a life story of Pin Tin Tin, and the revelation that Bing at heart was a vivisectionist! A very cheap shot at Bing, and a book that doesn't add or detract a bit from the Crosby image. It does prove, however, that all it takes to be a rotten apple is to start out as an apple.

RADIO'S GOLDEN YEARS

Vincent Terrace

A. S. Barnes & Company

Billed as "The Encyclopedia Of Radio Programs 1930-1960" here is another book which, by attempting to tell all, includes matter better forgotten, and fails to tell us much of anything about the rest. For instance, here is the entire entry under "The Bing Crosby Show": Type, variety; Host, Bing Crosby; Regulars, Connee Boswell, Rosemary Clooney, Peggy Lee, Bob Burns, Jud Conlon's Rhythmairs, Red Nichols Combo, Skitch Henderson, Buddy Cole Trio; Announcer, Ken Carpenter, Glenn Riggs; Orchestra, John Scott Trotter; Sponsor, General Electric, Philco, Chesterfield; Length, 30 minutes and 25 minute versions; Network, NBC, later CBS; First Broadcast, 1931 (ended in 1962)." Thus, lumped together under one title, some 32 years of radio, when as a matter of fact, the show(s) had a variety of names, and formats, running as long as one full hour. There are other entries for Bing, but the foregoing is enough to invalidate the reliability of any useful information about Bing.

LOVE, LAUGHTER, AND TEARS
Adela Rogers St. John
Doubleday and Company

A review of this book appeared some four years ago, but in view of the strong emphasis on the Whiteman years in this issue of BINGANG, it seems fitting to cast back, and include a brief quote by Mrs. St. Johns concerning an incident early-on in Bing's Hollywood career. She writes:

"The whole world, perhaps two or three worlds, came in time to know, see, and above all hear Bing Crosby. I will always remember the first time I heard him sing. Do you know at the very thought, a voice like no other I have ever heard before or since begins in my mind, my memory, my soul - all or any of them.

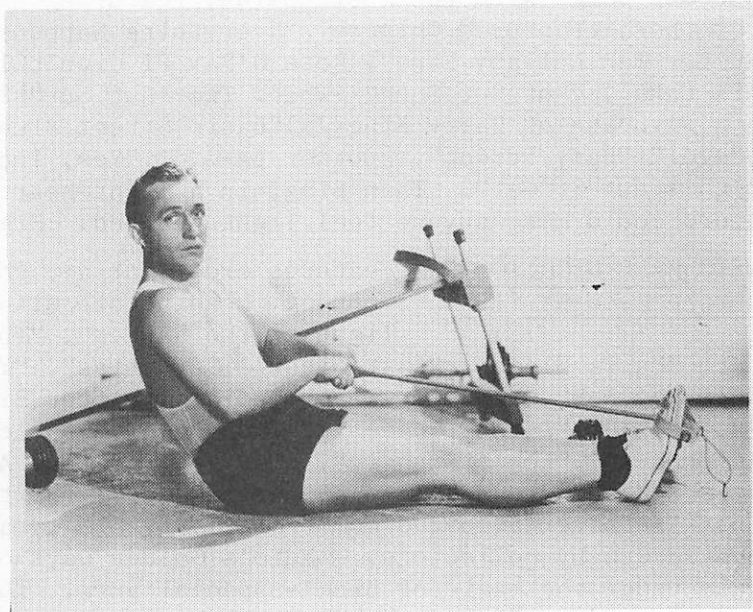
I was giving a small dinner party.....at this dinner I had asked one of the studios to send me a little music to enliven the evening. So they came, a trio, and I paid each of them \$25, including the one who said his name was Bing Crosby. How was I supposed to know.....?

Arriving at my dinner party the trio, whom I later identified as the Paul Whiteman Rhythm Boys, placed themselves in front of my Chickering grand piano and began to make background music. Our ears were so accustomed to the onslaught of jazz that at first nobody paid much attention. I can't remember when they began to but suddenly I realized we were in complete silence except for a young man's voice now singing solo one of the simple Irish ballads.

All right, all right, I'm not going to try to tell you what it was like to hear the voice of Bing Crosby singing in the Crosby way which was soon to sweep the world. Remember, we had never heard it before. No one had ever heard it before. This was the beginning of a new world of music, a new era which closed a little while ago in Spain. We didn't know what had happened to us, but we knew for sure it was something. We were enchanted, hypnotized, because it was a brand new experience when Bing Crosby sang to us for the first time. After it ceased people began to come up to me and say, "Whothchellwasthat?"

Anyway, now perhaps you can find it in your heart to forgive Mort Miller for his raptures about the early Crosby voice. And what an occasion it must have been for the gueasts at that dinner party - and how fortunate for us that Adela Rogers St. John recalls it so beautifully!

This chubby young fellow made a series of photos for a firm merchandising exercise equipment. This photo appeared on the box containing the rubberhose device pictured. Fellow Hollywoodites who had a similar arrangement with the merchandiser were: Betty Grable, Anthony Quinn, Joan Bennett, Jack Oakie, Ronald Coleman, Fred MacMurray, and many more. If you had a good agent, you got to endorse lots of good things!

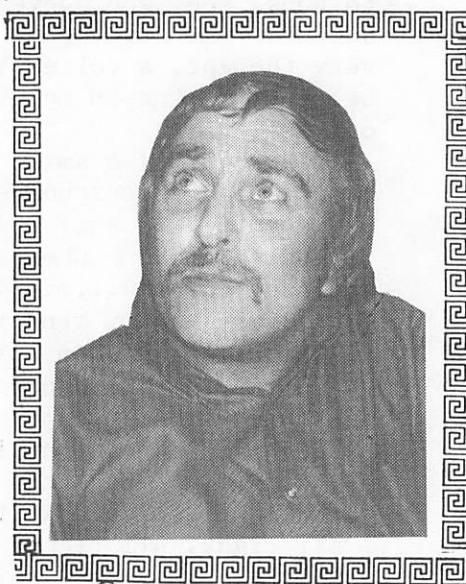


LANCE GRINOLS

EVALUATES RECORDS

Due to the fault of the editor, Lance's column was omitted from the last issue. In the hope that those of you who have put off purchasing recent Spokane releases will be encouraged to buy them, if you know what they contain, we are including two record reviews that, while a little late, will still give a tardy buyer a little encouragement!!!

The past few months, off and on, Lance has been a prisoner of California's unseemly (and well publicized) weather. He lives at the bottom of a hill between his home and civilization, and when it is snow-clogged, he is immobilized. Hence, no record-buying forays, and no record reviews. He has, however, managed to escape briefly in the last couple of months, and the results are given herewith.



Lance

First, the old timers.

BING AND CONNEE Good news for Crosby collectors! Two new Crosby records have Spokane Records #18 been released by Spokane Records. They feature Bing in the early 40s, in his usually fine form. As you probably may expect, these are air-checks from the Kraft Music Hall. This record, save for a minimum amount of patter during and immediately after the songs, consists of duets by Bing and Connee Boswell. Although all of the numbers are duets, there's more than enough audible Crosby to satisfy the most avid Bing collector, I should think. The songs are lifted from several Music Hall programs, rather than following Spokane's usual one-complete-show format. After a Ken Carpenter introduction and a line or two between Bing, Connee, and Ken, Bing and Connee sing the following: "Manhattan", "You Ain't Kiddin" (with an excellent trumpet solo - wonder who he is) "Hut Sut Song" with the Music Maids, featuring a second chorus sung in broken, or rather, fractured Chinese! "Everything Happens to Me", "Let's Be Buddies", "Number Ten Lullaby Lane", Rose O'Day (I didn't like it at all until I heard this take!) "Hut Sut Song" (What! Two 'Hut Sut's? This I cannot explain! Must be a favorite of Larry Kiner's) "Basin Street Blues", "Look At Me Now", "Yes, Indeed!" "Easy Street", another take of "Yes, Indeed", "Between 18th and 19th on Chestnut Street". Then Bing, in a light-hearted mood, says good night. This record could make anyone feel light hearted. Highly recommended.

MUSIC HALL HIGHLIGHTS Features excellent air checks by Bing alone, without Spokane Records #19 Connee. Leading off with "My Mind's On You", "Moonlight on the Ganges", "The Moon Won't Talk", and then on to "Maria Elena", "Last Night's Gardenias", "Yours", "Play, Fiddle, Play", "Goodbye, Now" which is sung immediately after Bing says "Good Night, see you next week!") "It Was Wonderful Then" (which follows a Ken Carpenter welcome to the program), "Fools Rush In", "May I Never Love Again", "Loch Lomand", "My Heart Tells Me", and "It Makes No Difference Now". Thirteen of the above listed selections were never recorded commercially by Bing, making this a "must" for all devoted Crosby collectors. Radio's Golden Days of 1940 and 1941 come alive again under the magic of Bing's special aura. The liner notes were written by Al Sutton, whose name may be familiar to a few of you.

THE YOUNG DORSEY BROTHERS
EMI Retrospect Series
1-928-930 SHB - 67

This double LP set contains the first titles recorded under the name of "Dorsey Brothers Orchestra." There are 36 tracks, and Bing sings on three of them. THE SPELL OF THE BLUES, LET'S DO IT, and MY KINDA

LOVE. The remastering is flawless, and although there are only three Bing tracks, I would not hesitate to recommend this record set to all Crosby collectors. The chances are that you'll never hear a cleaner, better mastered package of these titles. As Brian Rust says in his excellent liner notes, this record's appeal is three-fold: Jazz collectors, dance band collectors, and Crosby aficionados all will opt for this item. Its only flaw is the price, which, as an import, is just over \$25.00. Even with only three Bing numbers, it's worth the money to me. Hear a then-unknown Dr. Eugene Ormandy conduct the orchestra in "Was It a Dream"-you'll feel for sure that you're listening to Whiteman's Concert Orchestra! We got our copy in the Tower Record store, and it probably is available on special order from other sources.

BOTH SIDES OF BING CROSBY
Curtain Calls No. 100/2

This is the second reissue of the "notorious" record that flipped so many Crosby collectors (myself included) back in 1974. For those few of you who couldn't

obtain a copy of the first edition, this record is in part an assortment of Crosby fluffs and parodies, plus sketches with Judy Garland and Bob Hope. It contains most of Bing's most famous fluffs (Wrap Your Troubles in Dreams, Jimmy Valentine, Jingle Bells, Blues Serenade) and parodies (Rollicking Rockaway Raoul, and Robins and Roses). Because this record contains what Bing once called "Mildly censorable" material, it has stirred up a great deal of controversy here in the States and elsewhere. Personally, I can't play this record and keep a straight face! I hope this second edition remains available for a long time to come. The chances are slim, though, so, for the Crosbyite who wants everything by Bing, now is the time to get yours! You probably won't be offended by any of the material, for while the record shows Bing as a flustered but highly creative human. Happy hunting!!!

BIX 'N' BING
Living Era AJA 5005
Academy Sound and Vision, Ltd.
115 Fulham Road, London SW3 6RL
P.R.T. Records, Ltd.
132 Western Road
Mitcham, Surrey CR4 3UT

This record came along at just the right time for our all-out assault on the Whiteman years! It brings together a splendid collection of 20 tracks from Bing's Whiteman period, and although nineteen of the tracks have been reissued before, (some over and over again) this record is indispensable --to this collector, at least - partly because the remastering is superb FM: Note SP!

on all twenty selections, but mainly because of the track that opens side two: "Do I Hear You Saying". After more than 50 years, this elusive item has finally been reissued! It's a pretty, bouncy, catchy item that belongs on every Crosby collector's shelf, every jazz collector's shelf, and every dance band collector's shelf. Bix is heard on every selection but one (High Water); Bing is heard on all twenty numbers. The liner notes are by Geoff Milne, who does an excellent, objective job on Paul Whiteman, which is more than can be said for many past attempts by less-informed writers.

I should mention that Bing does not solo on "Do I Hear You Saying" but harmonizes nicely with Whiteman's usual group of vocalists. Bix doesn't solo on it either, but I would say they both manage to make their presence known on it. (Read Mort Miller's comments on this song, to learn what happened to Henry Busse and the Drummer at this recording session!) "I used to try to sing like Bix played", said Bing in an interview years ago, part of which is included in Geoff Milne's liner notes. This truth is fully in evidence on these twenty tracks. If your record dealer can't get this record for you, try one of the two English addresses given in the heading of this item. But by all means, get it!

SHEET MUSIC SALE!

Merril Wilsohn, book reviewer for BINGANG. has been upgrading his sheet music collection over the last year, and as a result, has many seconds which are still good items, and not readily available on the open market. He has some items which are in exceptionally good condition. It goes without saying that so much variety will seldom be found, short of the disposal of an entire collection. make your offers in writing to Merrill Willsohn, c/o BINGANG, Post Office Box 8283, Sacramento, CA 95818. **DO NOT SEND MONEY!** If the items you ask for are available when your offer is received, you will be advised of the correct amount to be sent to Merrill, and when it is received, your sheet music will be mailed to you. Telephoned offers will be honored only if between the hours of 6:00 PM to 8:00 PM, California Time. Call 916-441-4370. No collect calls accepted!

Sheet music in the left hand column all has Bing's picture on it, and these sell for \$3.50 each. Those in the right-hand column sell for \$4.00 each.

Be Careful, It's My Heart
Be Honest With Me
But Beautiful
Going My Way
I Can't Believe That You're In Love With Me
I Can't Escape From You
I'll Be Home For Christmas
I've Got a Pocketful of Dreams
In the Land of Beginning Again
Let's Take the Long Way Home
Little Dutch Mill
The Moon Got in My Eyes
Only Forever
Paper Doll (folded arms)
Small Fry
Swinging on a Star
Tallahassee
That's How Much I Love You
Too Romantic
Trade Winds
Two Bouquets

MERRIL WILL PAY TOP PRICES FOR RARE,
UNUSUAL SHEET MUSIC WITH BING'S PICTURE
ON IT. LET HIM KNOW WHAT YOU HAVE FOR
DISPOSAL, AND HE WILL MAKE YOU AN OFFER.
GENERALLY, THESE WON'T BE MOTION PICT
URE SONGS, IF IN DOUBT, DROP HIM A LINE.

When Mother Nature Sings Her
White Cliffs of Dover (Lullaby
Wrap Your Troubles in Dreams

The following don't have Bing's
picture, but are intimately rel-
ated to Bing's career, as noted.
These are \$4.00 each.

Ghost of a Chance Lyrics by Bing,
and a big hit of his.

Goodnight, My Love Written by Gus
Arnheim, who is featured on cover.

Gotta Be This or That Bing and
Frank named in lyrics as alternates

It's Gonna Be You a big hit for
Phil Harris and Leah Ray. Bing,
Downey, and Vallee mentioned in
the lyrics.

The Old Spinning Wheel a Bing song,
Major Edw. Bowes in early army
uniform on cover.

Starlight A big Bing number, written
by Jimmy Grier, who is featured on
the cover.

LOOKA HERE!

Here's a golden opportunity for some late comer(s) - virtually a complete set of the Australian Crosbyanas!! Either as a complete set, or as individual records!! Volumes 1 through 16 of "Going Hollywood"; Prelude to Hollywood; Movie Featurettes; Volumes 1, 2, 3, "Music Hall Highlights"; "Philco Radio Time"; Volumes 1, 2, 3 of "Shhh - Bing Crosby"; Volumes 1 through 5 of "Good and Rare"; Volumes 1 & 2 of "Strike Up the Band"; "Bing and Buddy"; "Bing, Buddy and Rosie"; Volumes 1 & 2 of "Just a Little Lovin'"; "Empty Saddles"; and "Bless 'Em All". Push your bids to SYD SMYTH, POST OFFICE BOX 284, RYDAMERE 2116, AUSTRALIA. An opportunity not to be experienced again soon, for sure. Real treasures, each one. Syd will contact the successful bidders, and will send remittance instructions. Good Luck!!!!!!

VINCE PIETRONIRO, 378 CABANO, LA SALLE, QUEBEC, CANADA H8R 2M1: Wanted!!
Bing Crosby LPs - 10" LPs - 12" LPs, single or boxed 45s, domestic or imports.
I will pay top prices. Please write and let me know what you have!!!!!!

FERNANDO CALDAS, P. O. BOX 07-0477, BRASILIA DF, BRAZIL: He is willing to look
for Brazilian pressings of Bing Crosby and Sinatra material, for trading pur-
poses. Both 78s and LPs. Has a strong interest in sweet dance bands of the 30s.

GEORGE STOVER, 509 ALLEGHENY AVENUE, BALTIMORE, MD. 21204: Has 3 episodes, in
16mm sound, of the Bing Crosby Show. "Are Parents People", guests Ken Murray and
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"The Image": with
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Crosby. Bing sings "It's
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Shanty Town." \$40.00
"What's a Buddy For":
Lloyd Nolan and ball
players. Bing sings "A
Smile Looks Good on
Any Face". \$45.00.
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meet a new member

Remember that hilarious LP album, "The First Family", with the "members" of the JFK tribe? Remember that chap who used to appear on the Ed Sullivan show, with his devastating take-offs on Ed? If you do, you remember the man who is one of the cleverest impersonators ever to come along - and he is a member of Club Crosby!

On February 20, 1982, he wrote to BINGANG: "I've been a Bing fan since the 1930s - and I have often imitated Bing on T.V. (Kopykats TV Show, Merv Griffin, Ed Sullivan, etc.). I met Bing twice - once when he (with the twins) came to see my night club act at the Sands Hotel in Las Vegas and once on the Ed Sullivan Show with Phil Silvers. I was featured with Rosemary Clooney (Ken Twiss take note - ed.).

"Jack Harris imitates Bing's singing, while I do the best speaking imitation of him - and with make-up, I can even look like him. I'm a member of the Jolson International Society (Mort Miller take note) and the Sons of the Desert (Bob Cumming-take note). Please send me information about Club Crosby".

In a reply to our letter, Will Jordan added the following: "Being an impressionist, I'm very interested in other Bing Mimics, impressionists, emulators and singers who felt his influence (such as Dean Martin and Perry Como). I think Jack Harris is the best imitator of Bing's singing, and I'm the best imitator of his speaking voice.

"I've got a fair collection of 78s, including some Brunswicks.....I'm sure you have heard Bing being interviewed on our New York City Local TV show, Joe Franklyn, on which he says he entered a Bing Crosby Imitation Contest, and lost-- (similar incidents have been documented about Chaplin, Jack Benny, Mickey Rooney, Jolson, who even names to mimic who beat him out!

"I'm really excited about your organization, and know I'll be interested in getting back- copies as well as information about other more obscure Crosbyana, premiums, toys, games, replicas, etc., videotapes, et al.

"Many years ago I used to headline at Bimbo's 365 Club in San Francisco, and the "Hungry "I". I've saved the flattering revues in my scrap book. (Even once imitated Bing in a show at Gonzaga in 1955!)

A member of the Russ Columbo Fan Club (John Liquori in Pennsylvania) claimed that Columbo invented the "Ba,Ba,Boos," first, and cites the recordings of Bing and Russ of "Paradise" as an early example. And, its true, Columbo is "Boo Booing and Bing is "La-De-Dah-ing". Any comments? I told this to Rudy Vallee a few years ago. He hates Columbo, and insisted that he was a Bing copycat.

"Gotta go now - Will Jordan". P.S. "There was a Crosby mimic in an old MGM movie called "Honolulu" 1937 with Robert Young, Eleanor Powell, Burns and Allen - anybody know who it was? WJ"

Well, there it is - be on the look-out for the Will Jordan name, and if he happens to be anywhere in your vicinity, go up to him and introduce yourself as a fellow member of Club Crosby.

too late to classify

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The Club Crosby
Alston W. Sutton
P.O. Box 8283
Sacramento, Ca. 95818

Dear Alston Sutton,

April 13, 1982

Butterfield and Butterfield have been appointed to auction the Estate of Bing Crosby on May 25, 26, and 27 at their San Francisco auction rooms.

While the sale will include important sessions of paintings, sculpture, furniture, silver, decorations, rugs, posters, pipes, jewelry and other items, there is also a large collection of Bing's personal belongings. This group of Crosby memorabilia consists of Bing's gold and platinum records, first cut tapes and records, assorted riding, golfing and fishing gear, numerous pictures and photographs with personal dedications, various honorary awards, medals and cups, and many other items.

The auction will be in four parts: 1) Paintings, on May 25 at 1PM and 7:30PM; 2) Memorabilia, on May 26 at 10AM; 3) Furniture and Decorations, on May 26 at 1PM and 7:30PM; 4) Jewelry, on May 27 at 1PM and 7:30PM. Catalogues are available for each part at \$12 (post paid) except the memorabilia which is \$8 (post paid). Catalogue requests will be handled on a first come first serve basis.

Please do let your club members know of this important auction whose purpose is to disperse these items to the fans to whom it will mean the most and who gave such support to Bing throughout the years.

Yours sincerely,

Peter M. Fairbanks
Peter M. Fairbanks
Senior Vice President

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